



# THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 3. No. 29.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
**SUNDAY, APRIL 13th.**

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	

### SPECIAL CONTENTS:

WIRELESS AND THE DEAF.  
By Dr. J. A. Fleming, F.R.S.

LOVE LETTERS TO ANNOUNCERS.

WONDERFUL FELLOWS, ENGINEERS!  
By P. P. Eckersley.

BROADCASTING GILBERT AND SULLIVAN.

OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage to any part of the world): SIX MONTHS, 6s. 9d.; TWELVE MONTHS, 12s. 9d.

## "Concerning Tinned Nightingale."

### A Captious Critic and a Straight Reply.

THERE is no pleading people. I replied to "John o' London's" plaint, that if only we could give him the sounds of the country, he would succumb to the attractions of broadcasting, by promising him the nightingale. Straightway there appeared in a London evening paper a factious contribution under the above title, which I have taken the liberty of borrowing. The rationality of the article might have been judged from the opening paragraph: "Not everyone has heard the nightingale, but everyone who wants to hear him can do so. . . . I have motored on an evening through Sussex, where every oak . . . etc." Dwellers in Glasgow, Newcastle, Leeds, and so on, please note. There is no excuse for not having heard the nightingale. Not even in Inverness-shire, I suppose.

The article proceeds to elaborate the disadvantages which accrue to the race from having everything brought to its doors, or its ears, and all without effort. It describes in tantalizing detail the ideal and only true setting in which we should listen to the nightingale. A harrowing example is given of a housemaid who, snuffed with tinned salmon from Canada, despised the fresh article from the river. (Presumably, the writer would have the housemaid go angle for her lunch.)

It is very sad. We must see what can be done. It would never do for so dire a fate to befall our country that people should prefer the song of the nightingale in the loud speaker instead of in the lark. It seems so very probable, too. And, as the writer remarks, it is an indignity for the bird. He will perhaps boycott the microphone. He may feel his exclusive value to be prejudiced.

Anyhow, it is a good example of our difficulty. On one side, nightingale by wireless makes a convert. On the other side, it produces a

disturbance on national degeneration, with some incidental sarcasm on wireless in general.

Suppose, owing to the applications and extensions of wireless, that multitudes are made aware, in their city haunts and houses, of the myriad voices of Nature, wooing them to come and make intimate acquaintance with her charms and her delights. It is no mere fantasy.

I am not hazarding for a moment the ridiculous suggestion that the broadcasting of the sounds of the countryside could ever compare with the indescribable joys of personal contact with Nature. Rather am I suggesting that, if and when such transmissions are achieved, they will reinforce the call which all lovers of Nature feel at the mere recollection of things seen and heard on moor and hillside, in meadow or woodland, by river or sea.

To hapless individuals in smoky streets, with views only of walls and chimneys, and no chance of the fine air of the countryside, there may surely be an occasional solace in sounds of the life outside these dingy surroundings.

To those shut out from all the dear delights of the country there may come

The breezy call of innumerable breathing reed,  
The swallow twittering from the straw-bale shed,  
The cock's shrill clarion or the echoing horn.

They may hear the "redbreast whistle from a garden croft," "the late lark twittering from the quiet skies." They may even catch the plaintive song of the yellowhammer, uttering his philosophy of the unequal distribution of this world's goods: "A little bit of bread and no cheese."

(Continued overleaf in column 3).



# Inspired by a Dream.

The Story of "Down the Vale." By A. B. Cooper.

THE words of "Down the Vale" were written by Gunby Hadath, and the music by the late Frank Moir, and as the first named was an old friend we had a chat together about this famous song, which has been sung all round the world.

"I had been three and a half years down from Cambridge, and was Senior Classical Master at a certain public school, when it occurred to me that I would try my hand at writing verses for music," said Mr. Gunby Hadath, "though it was a branch of work just at that time worthily monopolised well-nigh by F. Z. Weatherly and the late Clifton Bingham—both past-masters of the art. Consequently, I produced my first song, 'The Silver Chord,' which was set by A. H. Bekrend, the famous composer of 'Auntie' and 'Daddy'."

When you come down the vale, lad,  
There's singing in the trees,  
There's music in the gale, lad, and music  
In the breeze;  
There's welcome and there's rapture o'er  
moorland and o'er dale,  
But none so glad as I am, lad, when you  
come down the vale!  
Stars up above and ye my love,  
Tell him the night is fair;  
Peep from the skies  
Into his eyes,  
Leaving my image there.

Where vale and coppice meet, lad, my  
tryst for thee I keep,  
The harebells at my feet, lad, are smiling  
in their sleep;  
And every bonnie little, lad, wings home  
his mate to greet,  
And croons to me of love and thee where  
vale and coppice meet.  
Stars up above, etc.

When we go down the vale lad, the last  
long vale of wars,  
No terror shall prevail, lad, and there  
shall be no fears;  
For though the darkness deepen, and,  
every star be pale,  
I shall not fear if you are near, when we  
go down the vale.  
Angels above shall sing our love  
In a divine refrain,  
Where love alone  
Homage doth own,  
Where love alone doth reign!

"Presently I turned my thoughts to writing another song. I said to myself: 'I must write a real love song, but must avoid the ultra-sentimental,' for at that period rather 'gushy and tearful' songs were much in vogue, although the two great librettists I have mentioned were not responsible for this fashion. But, at the moment, no good idea occurred to me. I was very busy in school, and I had to put my projected love-song aside for a more convenient season."

"One night I retired a little later than usual, fell asleep, and woke with a start at some noise in my room. The noise, queerly enough, was the sound of my own voice! I was singing. You have never heard me sing. If you had, you would know that the noise which had awakened me was an awful one. But the words I was singing were quite another matter. Exactly what they had been in actual sleep I shall never know, but the words I continued to sing as I sat up, were the first stanza of 'Down the Vale.' There the inspiration stopped short. No more words came. There was a 'first verse'—and nothing more."

"I have heard of people who dreamed what they thought fine poetry, jumped out of bed to make them permanent, only to find in the morning light that their dream poetry was sheer balderdash. However, no thought of that sort deterred me from doing the same thing. I jumped out of bed, lit the gas—no electric switch in those days—scribbled down the four lines, and climbed back to bed."

"In the morning, with my usual rush to get into school by nine, I had only time to snatch up my scribbled note, put it in my pocket, and rush to breakfast."

"In those days we had a bad habit of detaining young delinquents after third lesson, and masters took turn to keep watch and ward over their detention tasks. That morning it was my fate to be on rota for this usually hated job, and for once I was not sorry. It gave me my first real chance to look calmly and in leisurely fashion at my dream-verse. 'By Jove!' I said, and there and then, at my desk in the school-room, I added the refrain."

That evening, after dinner, I wrote the rest straight off, and posted it to Frank Moir.

"Some sort of intuition seemed to tell me that Moir was my one and only man for these words, and I am sure I was right. In forty-eight hours I had his reply; he had set the lyric at sight on receiving it, and had taken it personally to Boosey's, and I should hear their verdict. Presently I heard it, and it was favourable."

## "Concerning Tinned Nightingale."

(Continued from the previous page.)

Of course, it is visionary—but better too much of that than too little. And it is obviously futile to urge, as a superior alternative, that men should rather go and hear it all at first hand. So they should, so they do, if and when they can.

There's the rub. The overwhelming proportion cannot. We are predominantly an industrial, city-dwelling people. We are likely to remain so. For many, visits to the country are all too rare.

It is not now as it hath been of yore—

Thou where'er I may,

By night or day,

The things which I have seen I now can see no more.

O evil day! if I were sullen

While Earth herself is adorning

This sweet May morning,

And the children are culling

On every side

In a thousand valleys far and wide

Fresh flowers; while the sun shines warm

And the babe leaps up in its mother's arm,

I hear, I hear, with joy I hear!

O joy! that in our chambers

Is something that doth live,

That Nature yet remembers

What was so fugitive!

The thought of our past years in me doth breed

Perpetual benediction,

For those first affections

These shadowy recollections

... truths that wake

To perish never.

J. C. W. REITH.

## Advertising by Air.

America's Use of Wireless. By Geoffrey Duveen.

AS I have just returned from the United States of America and Canada, it might interest the readers of *The Radio Times* to hear how broadcasting, and the radio world in general, are carrying on over there to-day.

The interest in radio during the current winter season in America is greater than ever before. Radio is considered there as an industry, and may be counted also a necessity. It has also got great value both from an educational and entertaining point of view, to millions of listeners, and some schools are already including the radio course in their curriculum of studies, whilst the University of Pennsylvania has a radio school and correspondence course of its own.

### \$20 for Ten Minutes' Broadcasting.

The writer was not so much worried when listening by jazz or interference caused by the great number of broadcasting stations—in view of the fact of there being six hundred at present licensed in the United States—as by the poorness of some of the programmes and commercial broadcasting. The latter is a most objectionable practice, and it is probable that it will be more or less impossible in the future to prevent this from becoming a practice in other countries as well.

At the WEAF a charge is now made of \$20 for ten minutes' broadcasting for advertising purposes, and, commercially speaking, how cheap this is in view of the myriad of potential clients or customers who may be listening. The audience within a radius of a hundred miles from New York has been computed at a figure between two and three millions, taking three-quarters of a million sets receiving at one time, to an average of four listeners to each set.

A minimum time and rate has, therefore, been temporarily fixed, until it is admitted that

the charge is adequate, when, doubtless, this will be advertised and boomed, until the most keen competition will exist as to the laying of these commercial periods of broadcasting.

### "A Magazine of the Air."

These ten minutes are introduced into the three regular broadcasting programmes per day. They turn their service "A Magazine of the Air," and urge it should contain both reading and advertising matter. It is said over there that the "something for nothing" period was bound to go, and commercialism must enter into radio, and the above information shows that it has become an accomplished fact.

On the other hand, however, it is admitted that even these new sources of revenue do not make the station pay. Some say that it is bound to bring about Government interference and control. To my mind, however, in view of the great differences that exist in the laws of the different States, this would be a most difficult matter to bring about, as the control must of necessity in that country, be Federal control, under the direct management of the Government of the day at Washington.

It is rather interesting to note that an organisation has just been launched in America, called "The Radio Music Fund," which has taken WEAF as its broadcasting station, and has appealed to listeners to support this fund voluntarily in order that the finest musical programmes may be given. The head of the fund is Clarence H. Mackay, the well-known President of the Commercial Cable Company, who has always been a great music lover and supporter of the opera. It is said that money was pouring in, in response to the appeal, and, therefore, one is bound to ask oneself, where will this all end?



## Those Howlers!

### HOW THEY CAN BE STOPPED.

By W. J. Turberville Crews (Hon. Secretary, Golders Green Radio Society.)

"I THINK it's a shame that people should spoil the programme of the B.B.C. in the way they do!"

How many times have you made this remark to your friends when talking about broadcasting? And how many times have you written to the B.B.C. about it? It is a nuisance which ought to be stopped. I quite agree! But, how is it to be stopped?

If I were to ask you if you would help to put an end to it, you would tell me that you would be only too pleased to do anything you could. But what can you do? May I tell you just how you can help and what you can do? Let us first examine the causes of the interference. There are two—ignorance and selfishness!

#### Are You to Blame?

I wonder how many listeners really understand how their receiving set works; and why, by turning certain knobs and moving certain switches and levers, they are able to pick up speech and music! You probably started off with a crystal set; but, later, wishing to use a loud-speaker or listen to stations other than your local one, you obtained a valve set and the shopkeeper or some kind friend showed you how to work it. But, if I asked you why you made certain adjustments, probably you could not tell me. You do not know what is happening—all you are concerned about is getting the desired result.

If I were to suggest that you were causing annoyance to your neighbours, you would be indignant. "I do not make those terrible squeaks and howls that you can hear going on now!" you say. Probably you don't, but do you ever hear a rushing noise when you are tuning? It usually occurs when you have tuned a signal in loudly and bring those coils a wee bit closer together to get the "last ounce" out of your set!

#### Information at Your Door.

Jenkins, down the road, finds his signals getting weaker and he does the same thing—and the result is a nasty squeak or howl—annoying to both of you. You were both oscillating and disturbing every listener's comfort for some considerable distance around.

Captain Ekersley is willing to send you free printed information regarding the best methods of avoiding oscillation when operating your set.

There are numerous text books written in the simplest of language which explain how your receiver works; but there is a mine of information at your door, waiting at your service—an organization to which the voiceless listener is welcomed with open arms. It is the one organization in which everybody seeks to help everybody else and where inquiries are sympathetically answered and complaints receive prompt and careful attention.

I refer, of course, to your local Radio Society—the power for good in your district. But it cannot be the power it should be if you do not support it.

#### Policing the Ether.

One of the most important duties of a Radio Society is to police the ether, and, by reporting time, wave-length, and the nature of the interference, you are helping systematically to discover the interferences, and the officials of the Society will take steps to deal with the trouble in a way that no individual can do alone.

If you do not know how to apply for membership, write to me, c/o The British Broadcasting Company, 2, Savoy Hill, London, W.C.2.

## Official News and Views.

### Gossip About Broadcasting.

THE next relay station to be opened will be in Edinburgh, and it is expected that the opening date will be the 1st May. During the succeeding three months we hope to be able to open three other relay stations, as well as the Belfast new main station.

#### Talks by Eminent Psychologists.

The series of weekly Psychology Talks which was started on Saturday, April 5th, are being given by eminent medical psychologists, whose names cannot be mentioned owing to medical etiquette.

#### Everyday Problems.

Other distinguished persons who are contributing Talks to the series are well-known writers on present-day questions, such as Lady Norah Bentinck and Miss Marjorie Bowen, and practical psychologists, such as Miss Gladys Burton. The first series of six talks will deal with psychology in relation to the family, and the succeeding ones will cover the psychology of abstract problems of everyday life.

#### Famous Poet to Broadcast.

On April 17th, Mr. Alfred Noyes will be reading selections of his own poetry from the London Station. Besides being one of our best-known living poets, Mr. Noyes is famous in America as a lecturer, and was elected to the Professorship of Modern English Literature on the Murray Foundation, Princeton University, in 1914.

#### An Actor's Talk on Shakespeare.



Sir J. Forbes-Robertson.

Sir Johnston Forbes-Robertson, the distinguished actor-manager, is to give the third of the new Educational Talks to schools on May 2nd, at 3 p.m. His Talk will be broadcast from London to over fifty schools, which, at the present time, are taking advantage of this educational syllabus.

Sir Johnston will speak on Shakespeare.

#### Big Ben's Time Signals.

The B.B.C. has had many inquiries regarding the time signals broadcast from Big Ben. It will interest correspondents to know that the first note of the chime is the exact quarter, half, or three-quarter hour. In the case of the hour, the first stroke of the chime is the exact time signal.

This corrects the statement made in a recent issue that the quarter hour was marked by the last note.

#### London's First Woman Magistrate.

Mrs. Margaret Wynne Nevins, J.P., L.L.B., who is to broadcast at 4 p.m. on April 22nd on "Women Magistrates," was the first woman to sit on the Criminal Bench in the County of London. For many years she spoke exclusively for Women's Suffrage, and in 1921 she went to the U.S.A. to study the probation system in the Law Courts there. She is the wife of the distinguished war correspondent, H.W. Nevins, and the mother of C. R. W. Nevins, the artist.

#### Famous Belgian Chimes.

We are hoping shortly to announce that we have concluded arrangements for the broadcasting of the famous Carillon of Malines. We are hoping to arrange for this to be relayed from Malines to Brussels, from whence it will be broadcast, picked up by our engineers at a place outside London, and it will then be relayed to London, and broadcast simultaneously from all stations.

Under the most unfavourable conditions, it begins to appear, radio reception is possible—or, at least, may be hoped for with some degree of confidence. Some experiments were recently carried out in the Hudson Tunnel joining New York and Jersey City. In spite of the fact that the receiving apparatus was under eighty feet of steel, concrete, mud and water, the programme of the local broadcasting stations were heard with complete success.

These tests were made to determine whether radio can be used for the purposes of communicating to men working underground, warning of danger in time to enable them to escape.

#### Pigeons Hurt by Aerials.

Pigeon fanciers declare that wireless aerials do considerable harm to pigeons. One states that a valuable pigeon had its wing completely taken off by flying into an aerial.

If a reader possesses an aerial which is in close proximity to a pigeon loft he might place pieces of split cork along the wires. Birds are able to see these and will avoid them. By doing this, reception is by no means reduced.

#### Wireless for Cyclists.

Many wireless enthusiasts who are fortunate enough to possess a car or motor cycle are interesting themselves in fitting their wireless installation to them.

A cycle on the Brighton road recently was carrying a passenger on the pillion who had strapped to his back a frame aerial and the driver and his friend had headphones on. They were using 3-valves and were able to hear London Station while travelling.

#### The Pope to Listen.

Workmen have been busy for some time on the roof of the Vatican preparing for the installation of a wireless station. It is the intention of the Pope to make use of wireless so that he may be in communication with the outside world.

#### Bournemouth Likes Opera.

The Bournemouth Borough Librarian states that he is unable to cope with the number of requests for copies of operas, etc., when they are about to be broadcast. He has searched the whole of Bournemouth for extra copies of these works, but nobody stocks them!

#### Picked up in Assam.

We received the other day an interesting cable from Assam, stating that the trans-Atlantic transmission of Thursday, the 13th ult., was picked up in that part of India.

#### A Trouble Ended.

The Morse station, about which there were very many complaints at the beginning of last month, is now no longer troubling the listeners of Greenwich, Blackheath, Lee, and Eltham. There have also been very many reports in the last few days from the North Kent and South Essex listeners of a Station making very fast Morse near London's wave-length. This station has now been identified, and the authority concerned has taken steps to reduce the interference.

#### Twelve Thousand Miles of Wire.

OVER 12,000 miles of aerial wire have been erected in Great Britain during the last twelve months.

#### Australia's First Station.

AUSTRALIA's first broadcasting station has been established at Willoughby, eight miles north of Sydney.



# Love Letters to Announcers.

## Amusing Documents from Admirers.

I MET a man the other day who was absorbed in the question of relative popularity.

"What nonsense everyone talks about the popularity of the Uncles," he burst out. "Nonsense! . . . Do you imagine the flappers of Tooting go to bed with their photos under their pillows?"

"They're not yet to be had on postcards," I broke in. "But—"

"They're on cigarette cards, which is just as bad, if not worse," he went on. "But after all, what are they? Ephemeral floating voices—making insane remarks every day to so-called nephews and nieces, half of whom, if they saw them in the flesh, would not hesitate to shroud any avuncular relation with them whatever."

### An Odd Comparison.

"But the cinema star—now, there's a different case! Beautiful women, good-looking men, acting in stirring emotional situations—never assuming their own boring personalities like the dreary Uncles do."

He was a bit out of breath by this time, so I was able to get a word in. "Thank you for those kind words, dear heart, as Uncle Carrotious would say—" I began.

"There you go again," he broke in. "A silly, affected expression coined, I suppose, for the delectation of nieces. My daughter always addresses me like that now, ever since he said it on the broadcast last week—"

### Uncle Jeff v. Charlie Chaplin.

"Hurrah!" I cried. "At last the Uncles have a protagonist! Has your daughter a photo under her pillow?"

"What a question! Certainly not! I should never allow that," he replied, colouring; "but in general terms—argue the question out—is Uncle Jeff to be compared with Charlie Chaplin? Is Uncle Rex a patch on Ivor Novello?"

"Come and judge for yourself," I said, and I brought him up into the office.

Now, one of the features of the filing system of the B.B.C. is that you can never by any chance find a letter when you want one. For this reason, hidden away in a private file, there is a box which contains many interesting examples of the seductive charm of the Uncles.

### "I Love Your Voice."

They are very human documents. Sometimes I think they will get us into trouble—were it not for the fact that the official replies are propriety itself. I took out this box and selected a letter at random. "Dearest Uncle—" it began (which Uncle was it, I wonder?). "Am I too old to be one of your nieces? I am only eighteen (photo attached), and everyone says I look much younger. I love your voice—that is you, isn't it? Every evening I come home and just sit idly listening to you—and wondering. Are you all that you seem? Is it possible that in this dance of plastic circumstance there is one who really understands? I wish I knew you better."

"Shall I be bold? Let us meet. I often stand in front of the Gaiety and look up at the aerial, thinking of you. Meet me there! (Saturday next, 2.30.) Do say yes! I shall be wearing grey crêpe mureaux with shoes and hat to match. My hair is red (auburn, my admirers call it) and my eyes are green! Don't you think that's rather an attractive combination? See you Saturday. So long."

"Your loving niece (must it be that?), F—"

By this time my friend was a little troubled. He felt that his theories might perhaps be wrong, so, to clinch the matter, I brought out a further sample of avuncular popularity.

He seized it with avidity, I thought; turned over its mauve papers; looked hard at the address. The hair of his head stood on end, he gulped feebly, and read the letter.

### "In Quiet Communion."

"Thank you for those kind words, dear heart" (it began). "I know as you spoke them you were thinking of me. Last night as I went to sleep with your photo under my pillow I was dreaming how your voice turns every word to pure music, every phrase to a cadence of rhythmic beauty, and I woke up this morning with a new zest for everyday existence. My father goes to the cinema every evening. He adores the stars, and I sit at home in quiet communion with you."

"Father laughs at all you people who speak to us, but you most of all. He says that the popularity of the cinema star is infinitely greater than anything you can ever aspire to. I don't think so. I know who reaches nearest the heart. I can write no more. Farewell."

My friend (he was my friend) jumped up as he read those last words.

"This seems to upset you," I said. "Is this lady anything to do with you?"

He spluttered and was silent.

"Here," I said, to comfort him, "just look at the official reply to this letter, won't you?"

"Dear Madam,—We are in receipt of your letter (undated) and are glad to think that our Announcers give you so much pleasure. We hope that you will enjoy our programmes in the future as you have done in the past."

"Yours faithfully,

"THE BAYFISH BROADCASTING CO., LTD."

My friend reached for his hat.

"You are a wonderful body of men," he said, solemnly. "I think I shall have to stay at home and listen a little more in the evenings. Have you anything particular on to-night?"

(Continued from column 1.)

actually singing or speaking in his role of His Worship the Mayor, dashed out of the Studio to confirm the engineers' impression of "the show," and returned with suggestions for slight readjustment of relative positions of artists, members of the chorus, and so on. Every detail was questioned till it was correctly reproduced: a scream was reiterated in various ways and at various distances a dozen times before the reproduction was considered satisfactory.

The doors of the Studio were flung open, and the crowd of artists and orchestral players emerged over the stairs of either wing of the building, chatting merrily whilst the big fans rapidly cleared the heavy, hot air from the room.

### Tremendous Enthusiasm.

Scarcely had five minutes passed ere the warning note had sounded and the world gone round, and, hey presto! the rehearsal was again in full swing.

Having occasion to visit the Studio at this time, I was struck by the tremendous enthusiasm of the producer, and the response he called forth from every one of his orchestra or chorus. When he thought a phrase was not given with the spirit it deserved, he said so in no measured terms. At one place, a line by one of the principals, followed by a merry laugh from the rustic throng, was sung eight times before he was satisfied. At another point, when everything seemed to be going excellently, he called an abrupt halt and spoke quickly to one corner of the orchestra. When the passage was repeated, there came forth, above all the previous harmony of instruments and voices, a plaintive little melody on the oboe. Truly, what a critical ear a conductor must have! K. A. WRIGHT.

# Wireless Opera.

## Behind the Scenes with "The Dogs of Devon."

SO great was the interest aroused by the production at the London Studio of the comic opera, *The Dogs of Devon* and so widespread the expression of satisfaction—it attracted, that a small space devoted to a few details of the way in which the play was produced will probably be welcomed by our readers.

I remember well the hours and hours Mr. Jefferies spent on this production before even a rehearsal was called. There were consultations with the composer, Mr. W. H. Bullock, followed by elaborate diagrams to aid in the fixing of the cast. Once he sat late into the night marshalling platoons and squads of coloured paper squares to find out how to reduce and readjust the smaller parts in such a way that no actor should find himself forced to direct a remark to himself, or to answer his own question. That is a calamity that might easily happen!

Then came the choice of artistes and the allocation of the cast.

### A Glorious Chaos.

Clever and experienced artistes are busy people, and it is not easy, especially during the Opera Season, to manage to find one of the B.B.C. principals, much less book him for a particular "date" and a series of rehearsals into the bargain.

However, after scores of telephone calls, the endless comparison of dates, friendly consultations regarding fees—the glorious chaos of the first rehearsal! Mr. Bullock pounding out melodies on the piano, round which the artistes were grouped; Mr. Jefferies, score in hand, checking here, suggesting there.

This first rehearsal exposed many little weaknesses of the arrangement of the Opera, and numerous minor modifications were made in the libretto. Further, it showed the differences in the speaking voices of the artistes. In one or two cases these by no means suited the part for which the songs were admirably interpreted, and provision for additional actors and actresses to take purely spoken parts was made. Thus a character was represented sometimes by at least two artistes.

### The Final Run Through.

Two more rehearsals with piano only, and the Opera had taken quite a promising shape. In the meantime, the size and composition of the orchestra was decided upon and the parts requisitioned from the publishers.

At last, the final rehearsal. The chorus, previously trained by the chorus master, stood in an arrangement shown by experience to give the best average results. The orchestra, in the customary crescent formation, gasped cheerfully as it tuned up. The principals chatted before the microphone, which an engineer was plugging into the floor. Mr. Jefferies took off his collar and tie—then his coat and waistcoat (he was experienced in these matters), and stepped on to the island platform, and raised his hat. The red lamps over the Studio doors lighted up to indicate that the microphone was alive and that the engineers were at their posts ready to criticize the balance and quality of the reproduction. A few preliminary beats of the stick—and the rehearsal had begun.

### Rehearsing a Scram.

At 2, Savoy Hill, every room has a pair of headphones wired to a central board, which may be connected at will either to a standard receiving set, to show the quality of the music broadcast from London, or to the output of the microphone amplifier for preliminary critical tests of performance. Ever and anon Mr. Palmer, the London Station Director, when not

(Continued in column 2.)



# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

## A Famous Tenor's Joke



MME. AURELIE RÉVY.

MME. AURELIE RÉVY, who sings at Bournemouth, is well known on the Continent, having been prima donna in grand opera at Budapest and Milan. Mme. Révy appeared with the late Signor Caruso, and she tells an amusing story about the famous tenor.

"Caruso was a very nice colleague," she says, "but he had one fault—

he was too fond of caricaturing. Through this he once nearly spoilt a scene of mine. He was playing 'Rudolph,' and I was appearing as 'Mimi' in *La Bohème*. I was just in the middle of 'dying' when I noticed that the prompter, who was hidden below the front of the stage, was laughing frantically. What was the cause? Had I done anything wrong?

"Nothing of the kind! Caruso—the 'great baby'—was drawing one of his famous caricatures and showing it secretly to the prompter, while the audience thought him broken-hearted over the poor dying 'Mimi.'"

## Mr. Albert Garcia.

IN a recent issue of *The Radio Times* I inadvertently referred to Mr. Albert Garcia, the distinguished singer, as "The late" Mr. Garcia. I am delighted to be able to contradict my error, for I have received a letter from him in which he informs me that he is "very much alive and giving about 110 lessons a week."

Mr. Garcia happily comes of a long-lived family, for his father is still hale and hearty at eighty-eight; his grandfather was 101 when he died, and his great aunt, Mme. Nicardot, lived to be ninety.

I hasten to express my regrets for any inconvenience that Mr. Garcia may have experienced through my mistake.

## A Much-Travelled Author.



CAPT. M. W. CAMPBELL.

SOME interesting travel talks on "A Cruise to the South Sea Islands" are to be given from Glasgow by Captain R. W. Campbell. Captain Campbell is not only an experienced traveller, but a well-known author, his most popular book being "Private Spad Tamsen," that amusing novel which did so much to cheer the troops during the war. Most of his

life has been spent in the Regular Army, mainly in the Black Watch, but before the war he took a commission in the 5th Royal Scots Fusiliers, a regiment which figured in the operations of the famous 52nd Lowland Division.

## How He Knows.

WHILE touring in the Rocky Mountains, Captain Campbell picked up some good stories.

He relates one about a Scotchman and an Irishman who were pioneering in an unknown land. On the top of a mountain they found some empty whisky bottles.

"A Scotchman has been here first," said Jock.

"Not at all," said Pat.

"What do you mean?" demanded Jock.

"A Scotchman would have taken the bottles back," replied the Irishman.

## A Trick That Failed.

MR. CHARLES CRAYFORD, better known, perhaps, as "The Kentish Mystic," whose humour is much appreciated when he broadens from Bournemouth, has had some amusing experiences during his career as a conjurer.

"On one occasion, at a society garden party," he says, "when many of my audience were likely to be of the fair sex, I decided to work a trick in which cooking should play an important part. In this particular deception, flour, milk, eggs, etc., are all mixed up together, ignited, and eventually converted into a live dove.

## "Chord Off."

"I HAD duly mixed all the said ingredients and had adjusted the lid of the cooking utensil, when, on removing the cover, my pet bird escaped from its hiding-place, flew over the garden wall, and was never seen again, while the bottom of the pan came completely off, depositing a weird mixture of uncooked cake all over my shoes.

"The spectators simply roared with laughter, while I gave myself a premature 'chord off.' I have never worked that illusion again, and I don't suppose I ever shall."

## Wanted, a Piano.



MR. KENNETH ELLIS.

A SINGER who is popular at London is Mr. Kenneth Ellis. He relates an amusing experience he had while touring with a concert party in France during the war. Arriving at a small town, the travellers were immediately surrounded by a number of soldiers who demanded a concert on the spot. "The essential thing lacking," says Mr. Ellis, "was

a piano. Several of us went round trying to beg the use of one; but our efforts were in vain until a friend and I got into a cottage where lived a dear old couple who possessed what we wanted.

## A Precious Heirloom.

"THEY said that they had a piano that had been in their family for generations, but that it had never been opened all the years they had had it themselves. They were very loath to lend us their precious heirloom, but at last the old man was persuaded to fetch the key. With tender touch and many misgivings he put it in the lock and opened the old treasure.

"Great was our astonishment—and greater still the astonishment of the old couple—when it was discovered that there was no inside to the piano at all! It was just a case!

"Eventually, however, we managed to get hold of a real instrument, and the soldiers had their open-air concert after all."

## Quite Safe.

ONE of the best-liked humorists at London Station is Mr. Hector Gordon. The other day he told me a good theatrical story.

One night at a theatre some scenery took fire, and a perceptible odour of burning alarmed the audience. A panic seemed to be imminent, when an actor appeared on the stage.

"Ladies and gentlemen," he said, "compose yourselves. There is no danger."

The audience did not seem reassured.

"Ladies and gentlemen," continued the comedian, rising to the necessity of the occasion, "hang it all—do you think if there was any danger, I'd be here?"

The panic collapsed.

## "Quack! Quack!"



MR. JEROME MURPHY.

AS a singer of Irish folk songs, Mr. Jerome Murphy has few equals, and he is well known at Manchester Station. Before becoming a wireless artiste, he appeared at Daly's Theatre and also at the historical Old Vic. Mr. Murphy relates many good Irish stories, and among his best is the following: A doctor and his Irish coachman were driving past a duck-pond when the coachman said:

"I hate them birds, sorr."

"Why should you hate the poor creatures?" asked the doctor. "They never did you any harm."

"Sure, sorr, don't you hear them mocking you? You never pass them but they call 'Quack, quack, quack!'"

## A Youthful Pianist.

MISS KITTIE NEWTON, whose piano solos are very popular at Cardiff, studied at the Royal Academy of Music, where she won the "Ada Lewis" Scholarship for the piano when she was only seventeen. At the early age of fourteen she became L.R.A.M., and at sixteen she won the grand pianoforte prize at the Bristol Eisteddfod.

## "What's Yours Saying?"

A FRIEND in Bristol once invited an old country housekeeper and her young niece to listen," says Miss Newton. "This was a unique experience for them and they put on the headphones and listened in amazement.

"I call this very good," exclaimed the old housekeeper after a time. Then, turning to her niece, she asked: 'What's yours saying, Ethel? The same as mine?'"

## The Eternal Feminine.



MRS. GLADYS WILLIS.

A PIANIST who is well-known locally and who is becoming very popular with Newcastle listeners is Miss Gladys Willis. She relates an amusing story about a recital given by a well-known woman pianist.

A pretty girl was present at a recital of Chopin's music. During the playing of one of the nocturnes, her attention was fixed as if the music

had enchanted her soul. When the pianist had finished, the man who was with her turned and said:—

"How beautiful!"

To which she replied:

"Yes, indeed; doesn't it sit her exquisitely in the back? How much do you suppose it cost a yard?"

## NO ESCAPE!

A TEACHER of French had an exasperating experience not long ago. He went home tired after a long day's work at French grammar, and sought relaxation by listening.

Atmospherics were very pronounced when, on putting on the headphones, he heard he was in for a lesson on the use of the definite article in French!



# WIRELESS PROGRAMME—SUNDAY (April 13th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

3.0.—Time Signal from Big Ben.  
3.0-5.0. ORGAN RECITAL.

Relayed from the Concert Hall, National Institute for the Blind.

Solo Organ, HERBERT GRIFFITHS.

Fantasia in G Major ..... Bach

Bourrée (from "Water Music") ..... Handel

Concerto No. 4 (Second Movement) ..... Handel

FREDERIC LAKE (Tenor).

"King Ever Glorious" ("Crucifixion")

Stainer

BEATRICE EVELINE (Solo Cello).

"Meditation" (from "Thais") ..... Massenet

"Aria" ..... d'Andriani-Solomon

"Gavotte" ..... Debussy

BEITA CARR (Mezzo-Soprano).

"Yung yang" ..... Bantock (4)

"Song of the Blackbird" ..... Quilter (1)

Frederic Lake.

"Come Unto Me" ..... Coonan (11)

"Easter Flowers" ..... Sanders (1)

The Organ.

Fantasia ..... Dubois

Légende et Final Symphonique ..... Debussy

Beita Carr.

"When the Dew is Falling" ..... Parry (11)

"Sweet Lady Bird" ..... Phillips

Beatrice Eveline.

"Traumerei" (By Request) ..... Schumann

"Vito" ..... Popper

Frederic Lake.

"Ailes Miro" ..... Newton (1)

"When Shadows Gather" ..... Marshall (1)

The Organ.

Nocturne ..... London Ronald

Willow Song ..... Coleridge-Taylor

Military March ..... Coleridge-Taylor

Announcer: J. E. Dodgson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

5.15-9.0.—A simple Evening Service in which all Christian people can take part, with an Address by

The Rev. H. R. L. SHEPPARD.

Relayed from

ST. MARTIN-IN-THE-FIELDS.

Musical Programme.

9.0. DOMITHY SLIK (Soprano).

ALBERT SAMMONS (Violinist).

WILLIAM MURDOCH (Pianist).

CEDRIC SHARPE (Violoncellist).

Movements from Sonata in C Minor, Op. 45,

for Violin and Piano (Grieg).

(a) Allegro molto ed appassionato;

(b) Romance.

Soprano Aria:—

"With Verdure Clad" ("The Creation")

Haydn

Violoncello Soli:—

Coronach (A Highland Lament)

Edgar Barratt, arr. Cedric Sharpe

Serenade Espagnole ..... Glasgow

"Top o' the Cork Road" (Irish Tune)

arr. Cedric Sharpe

Pianoforte Soli:—

Impromptu in A Flat ..... Chopin

Ballade in A Flat ..... Chopin

10.0.—TIME SIGNAL FROM GREENWICH.

and GENERAL NEWS BULLETIN.

S.B. to all Stations, except Cardiff and

Manchester.

Local News and Weather Forecast.

10.15. Violin Soli:—

Prelude and Allegro ..... Pugnani-Kreisler

An Old Welsh Air ..... Trans. Sammons

Liedersong ..... Kreisler

Soprano Arias:—

"Come Make My Heart Thy Home"

(from Cantata No. 86) ..... Bach

"Jesus, Jewel of My Heart" ..... Bach

(Scheidt's Hymn Book) ..... Bach

"My Heart Ever Faithful" ..... Bach

Violoncello Soli:—

Traumerei (Dreaming)

Schumann, arr. Harold Sammons

Hungarian Rhapsody ..... Popper

10.50. Close down.

Announcer: C. A. Lewis.

## BIRMINGHAM.

3.0-5.0.—BAND OF THE 48TH SOUTH

MIDLAND DIVISIONAL SIGNALS.

By permission of Major P. H. Keeling, M.C.

Conductor, I. PERKIN.

March, "The Gladiator's Farewell" ..... Blankenberg

Overture, "Semiramide" ..... Rossini (1)

Cornet Solo, "Parted" ..... Tosti

(Soloist, Roderick A. Bayes.)

ALICE VAUGHAN (Contralto).

"Besdon Hill" ..... Young

"Rest at Eventide" ..... Power

Band.

Selection, "The Redemption" ..... Gounod (11)

Scenes from "Il Trovatore" ..... Verdi

Alice Vaughan.

"Lil Thero, My Love" ..... MacCunn

"My Gentle Child" ..... del Rio

Band.

Suite, "Peer Gynt" ..... Grieg

(a) "Morning"; (b) "Death of Ase";

(c) Anitra's Dance"; (d) "In the

Hall of the Mountain King."

Piccolo Solo, "Barbadienne" ..... Barwood (1)

(Soloist, Corpl. H. L. Parry.)

Fantasia, "A Military Tattoo" ..... Rogers

Announcer: Harold Casey.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.30. THE STATION RETORTORY CHOIR.

Hymn, "Rejoice, the Lord is King"

Prof. H. WOOD, Woodbrook Church,

Selly Oak, Religious Address.

Hymn, "Ride On, Ride On in Majesty"

Chorus from "The Messiah" ..... Handel (11)

(a) "Since by Man came Death"; (b)

"By Man came also"; (c) "For as in

Adam"; (d) "Even so in Christ."

Handel Night—1685-1759.

THE STATION ORCHESTRA.

Overture, "Samson" ..... (11)

GLADYS WHITEHILL (Soprano).

Aria, "Angels Ever Bright and Fair"

("Theodora") ..... (11)

Orchestra.

Suite, "Water Music" ..... arr. Hurly (11)

March from "Scipio" ..... (11)

Gladys Whitehill.

"I Know That My Redeemer Liveth"

("The Messiah") ..... (11)

FRANK CANTELL and Orchestra.

Sonata in A for Violin and Orchestra ..... (11)

Orchestra.

"Largo" ..... (11)

Choir and Orchestra.

"Hallelujah Chorus" ("The Messiah") (11)

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0. SYLVIA FERGUSON (Contralto).

"If My Wings Were Only Winged" ..... Hahn

"So We'll Go No More a-Roving" ..... White

3.10. HABEL EMERY (Elocutionist).

"King Robert of Sicily" ..... Longfellow

3.20. JACK C. CRAWSHAW (Solo Pianoforte).

"Papillons" ..... Schumann

3.35. Sylvia Ferguson.

"We Dream" ..... Haydn (15)

"Thank God for a Garden" ..... del Rio

3.45. Isabel Emery.

"The Romance of the Swan's Nest"

Elizabeth B. Browning

3.50. Jack C. Crawshaw.

"Three Fragments" ..... Nora Broadbury

3.55. Sylvia Ferguson.

"Nature's Music" ..... M. Phillips

4.0.—THE ROYAL BATH HOTEL ORCHESTRA.

relayed from King's Hall Rooms.

(Musical Director, DAVID S. LIPP.)

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

Handel's Works.

8.30. THE WIRELESS ORCHESTRA.

Conductor.

Capt. W. A. FEATHERSTONE

"Occasional Overture" ..... Handel

8.40. ST. MARK'S PRESBYTERIAN

CHURCH CHOIR.

"Peoples With a Joyful Greeting"

Traditional (14)

"From Far the Pilgrims Now Draw Near"

Fourteenth Century (14)

Hymn, "Ride On, Ride On in Majesty"

Old Air (1)

8.45.—The Rev. Father TRIGGS, St. Joseph's

Roman Catholic Church, Religious Ad-

dress.

8.55. Hymn, "Just as I am" (Tune: Dibley)

Carol, "O Lovely One Who Rode that Day"

Traditional (1)

9.0. ROBERT STURTIVANT (Baritone).

"Si, tra i Ceppi" ("Bereavement") ..... Handel

"Hear Me, Ye Winds and Waves"

("Beiplo") ..... Handel

9.5. March from "Scipio" ..... Handel

Air, "Where'er You Walk" ("Semels")

Handel

9.20. Robert Sturtivant.

Recit., "Tyrannia Love" ("Susanna")

Handel

Air, "Ye Verdant Hills" ("Susanna")

Handel

9.25. "Water Music" ..... Handel

9.40. Robert Sturtivant.

Recit., "Thus Saith the Lord"

Air, "But Wilt Thou Abide"

("The Messiah") ..... Handel

9.45. "Largo" ..... Handel

"Hallelujah Chorus" ..... Handel

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

THE CLIFTON QUINTETTE

Vocalist, CHRYS HAMBLY-SPRY.

Pianoforte Quintette.

3.0. "Variations on a Bohemian Folk Song"

(Fifteenth Century) Nerek

"Slovakish" ..... Nerek

3.15. Songs.

"O Divine Redeemer" ..... Gounod (12)

"Just" ..... Bradford

3.25. Violin Soli.

"Andante" ..... Goldmark

"Slavische Tanzweisen" ..... Dvorak

3.35. Pianoforte Soli.

"Etude in E Major No. 3" ..... Chopin

"Vals" ..... Moszkowski

3.45. Songs.

"Unmistaken of the Roses" ..... Herman Lohr

"Easter Hymn" ..... Frank Bridge

3.55. Trio.

Suite sur des Chants Bretons. Nos. 3 and

4. Lent. Vif et badin ..... Jean Hara

4.7. Violoncello Soli.

"Sérénade Espagnole" ..... Glatouano

"Menuet" ..... Popper

4.11. Songs.

"Hindoo Song" ..... Bemberg

"The Silver Ring" ..... Chaminade (5)

4.21. String Quartette.

"Andante Cantabile" ..... From Quartette in

D. Op. 11

"Scherzo" ..... Tchaikovsky

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

5.30-7.45. Religious Service relayed from

CHARLES STREET CONGREGA-

TIONAL CHURCH.

Precursor, the Rev. J. PHILLIP ROGERS.

Symphony and Choral Concert.

8.45. THE STATION SYMPHONY

ORCHESTRA.

Conductor, OLIVER RAYMOND.

THE GWALLA QUARTETTE.

I. Quartette, "O My Saviour, Friend of

Blessing" ("Stabat Mater") ..... Dvorak

Duet, "Be Thou Ever My Defender"

Prydzan

Quartette, "I Have Longed for Thy Salva-

tion" ("Stabat Mater") ..... Rossini

II. Chorus on the "Pastoral Symphony."

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 117.



# WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- III. Symphony No. 6 in F ("The Pastoral")  
*Beethoven*  
(a) Allegro ma non troppo. (Cheerful Impressions of the Countryside.)  
(b) Andante molto moto. (By the Brook.)  
(c) Allegro. (Peasants' Merry-making.)  
(d) Allegro: allegretto. (The Shepherds' Hymn.)

## GENERAL NEWS BULLETIN.

10.30.—Close down.  
Announcer: W. N. Settle.

## MANCHESTER.

- 3.0-5.0. THE RADIO MILITARY BAND.  
Conductor, HARRY MORTIMER.  
"Marche Militaire" ..... *Thomas*  
Overture, "Light Cavalry" ..... *Suppl*  
Concert Solo (C. Birtles), "Serenade" ..... *Schubert*  
Selection, "Faust" ..... *Gounod*  
AGNES CLARKE (Soprano).  
"With Verdure Clad" ("Creation")  
Haydn (11)  
"Easter Flowers" ..... *Sanderson* (1)  
Band.  
Introduction and Ballet Music, "Hercules"  
Mozart  
Gavotte, "Secrets" ..... *Ancliffe*  
Selection, "Veronique" ..... *Messinger*  
Agnes Clarke.  
Mimi's Song, "La Bohème" ..... *Puccini*  
Band.  
Overture, "Martha" ..... *Flotow*  
Intermezzo, "Little Gadabout" ..... *Colin*  
Selection, "Russian Folk Songs" ..... *Godfrey*  
March, "Wellington" ..... *Zehn*

## 5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

- 5.0.—S. G. HONEY: Talk to Young People  
5.30.—Hymn, "Ride On, Ride On in Majesty."  
Mr. A. B. TURNER, Chairman of the Manchester City Mission. Religious Address.

## 6.45.—Concert given in aid of the City of Manchester Lifeboat Fund by THE AUGMENTED "ZZY" ORCHESTRA.

- Conductor, DAN GODFREY, JUNR.  
Relayed from the ALTRINCHAM HIPPODROME.  
Orchestra.  
Symphony No. 8 in B Major (Unfinished) ..... *Schubert*  
Selection, "Meris England" Ed. German  
KELL DAVIS (Soprano).  
Santuzza's Air ("Cavalleria Rusticana")  
Maurini  
Orchestra.  
Serenade for Strings ..... *Toselli*  
"The Bacc Wedding" ..... *Mendelssohn*  
RACHEL HUNT (Contralto).  
Aria, "O Don Fatale" ..... *Vardi*  
Orchestra.  
Overture Solonelle 1812 ..... *Tchaikovsky*  
10.15.—GENERAL NEWS BULLETIN.  
Local News and Weather Forecast.  
10.30.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.0.—BAND OF 6TH BN. NORTHUMBERLAND FUSILIERS.  
By Permission of Lt.-Col. Eric Temperley, D.S.O., T.D., and Officers.  
Conductor, WILLIAM A. CROSSE.  
"Processional March" ..... *Gross*  
Overture, "Rosamunde" ..... *Schubert*  
3.15. DAVID MCFADZEAN (Baritone).  
"My Lady" ..... *German* (1)  
"The Late Player" ..... *Allison*  
2.25. Band.  
Cornet Solo, "The Children's Home" Cocon  
(Soloist, Sergt. Forster.)  
"Three Hungarian Dances" ..... *Brahms*

- 3.15. LILLIAN ROWELL (Contralto).  
"A Prayer in Absence" ..... *Brake* (5)  
"A Roundel of Rest" ..... *Scott* (4)

- 3.55. Band.  
"Suite Mascarade" ..... *Lacome*  
Euphonium Solo { "Hearts and Flowers" ..... *Tobant*  
"Love in Idleness" ..... *Wagner*

- (Soloist, Sergt. Dan Jacobs.)  
David McFadzean.  
"Son of Mine" ..... *Wallace*  
"The Rebel" ..... *Wallace*

- 4.25. Band.  
Two Little Dances ..... *Finch*  
(a) Minuet; (b) Gavotte.

- 4.35. Lillian Rowell.  
"Night Hymn of Sea" ..... *Thomas* (15)  
"The Moon at the Full" ..... *Ronald* (5)

- 4.45. Band.  
Hymn, "Jesus, Lover of My Soul."  
5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

- 5.30. LYRIC QUARTETTE.  
"O Peaceful Night" ..... *German*  
"Lead, Kindly Light" ..... *James*  
Hymn, "Praise the Lord, Ye Heavens Adore Him."

- 5.40.—The Rev. G. J. CHETWYND. Religious Address.

- 5.55. Quartette.  
Hymn, "Our Blessed Redeemer."  
9.0. VINCENT CAYGILL (Solo Pianoforte).  
Berceuse in D Flat Major, Op. 57 } *Chopin*  
Scherzo in C Sharp Minor, Op. 39, No. 3 }

- 9.10. EVELYN WILSON (Soprano).  
"Love's Happiest Day" ..... *Russell*  
"Son of the Mountain" ..... *Novella* (1)

- 9.20. ROSINA WALL (Solo Viola).  
Two Nocturnes ..... *Kalliwoda*

- 9.30. Evelyn Wilson.  
"Let the Bright Seraphim" ..... *Handel* (1)  
"Angels Ever Bright and Fair" ..... *Handel* (1)

- 9.45. Rosina Wall.  
"Marchenbilder" 1 and 2 ..... *Schumann*  
Vincent Caygill.

- 9.45. Impromptu in F Sharp Major, Op. 30, No. 2 ..... *Chopin*  
Polonaise in A Flat Major, Op. 51 }

- 10.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
10.15.—Close down.

Announcer: E. L. Odhamz.

## ABERDEEN.

- 3.0. "2ND" SYMPHONY ORCHESTRA.  
"Overture to an Unwritten Tragedy" ..... *Perry* (11)

- 3.15. ALEXANDER M. SMALL (Baritone).  
"Arm, Arm, Ye Brave" ..... *Handel* (11)  
("Judas Maccabaeus")  
"Honour and Arms" (Samson) ..... *Handel* (11)

- 2.25. Orchestra.  
"Scenes from the Scottish Highlands" ..... *Dantock*

- 3.45. Alexander M. Small.  
"O Lord, Have Mercy" ..... *Mendelssohn* (11)  
("St. Paul")  
"It is Enough" ..... *Mendelssohn* (11)  
("Elijah")

- 3.55. Orchestra.  
Overture, "The Cricket on the Hearth" ..... *Mackenzie*  
"Index" (Mors et Vita) ..... *Gounod* (11)  
"Song of Evening" ..... *Davies* (11)

- 4.20. Alexander M. Small.  
"God's Garden" ..... *Lambert*  
"Vespers" ..... *Fisher* (1)

- 4.30. Orchestra.  
Suite, "The Sea" ..... *Frank Bridge* (14)  
"Chanson de Matin" ..... *Elgar* (11)  
"Chanson de Nuit" }

- 5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.

- 5.30. THE WIRELESS ORCHESTRA.  
Suite from "Where the Rainbow Ends" ..... *Quilter* (4)

- 8.45. CHOIR OF ST. CLEMENT'S PARISH CHURCH.

- Hymn No. 47 (Church Hymnary).  
The Rev. J. STUART CAMERON, M.A.,  
R.D., St. Clement's Parish Church.  
Religious Address.

- Hymn No. 67 (Church Hymnary).  
9.0. STAINER'S "CRUCIFIXION" .. (11)  
Rendered by  
THE BEECHGROVE U.F. CHURCH  
CHOIR.

- A. B. STEPHEN, ..... Tenor  
HECTOR MONRO, ..... Baritone  
Organist: A. G. Simpson.

- 10.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
10.15. Orchestra.

- Suite, "The Seasons" .. Ed. German (11)  
10.30.—Close down.  
Announcer: R. E. Jeffroy.

## GLASGOW.

- 3.0-5.0. ORGAN RECITAL  
by  
HERBERT WALTON.

- Relayed from Springburn Public Hall.  
Soloist, ROBERT HAMILTON (Bass).  
Concert Fantasia ..... *E. T. Chipp*  
Impromptu in B Flat ..... *Guilman*  
Rondo Campanella ..... *Morandi*  
Robert Hamilton.

- Two Recitatives and Airs from "Creation"  
Haydn

- (1) "And God said, Let the Earth Bring Forth."  
(2) Air, "Now Heaven in Fullst Glory Shines."

- Organ.  
Old English Air (Varia) ..... *Dr. Arus*  
Rhapsodic Variations ..... *Herbert Walton*  
Madrigal ..... *Lemore*  
Toccata ..... *Dubois*

- Robert Hamilton.  
"Deep in the Valley" ..... *Aylward*  
"Hear Me, Ye Winds and Waves" ..... *Handel*  
Organ.

- Largo ..... *Handel*  
Finale in B Flat ..... *Cesar Franck*

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

- 5.30.—Anthem (Bass Solo and Chorus), "Hail Every One That Thirsteth" ..... *Martin*  
(Soloist, Lewis Cowie.)

- 5.35.—The Rev. GEORGE B. GILLES, of Central United Free Church. Religious Address.

- 5.47. Chorus, "How Lovely are Thy Dwellings Fair" ("The Requiem") ..... *Bruckner*

- 5.52. ISAAC LOSOWSKY (Solo Violin).  
"Moment Musicae" ..... *Schubert*  
"Serenade" ..... *Schubert* (11)

- 9.5. THE CHOIR of POLLOKSHIELDS PARISH CHURCH  
Under the Direction of PURCELL J. MANSFIELD.

- Anthem for Female Voices, "The Lord is My Shepherd" ..... *Schubert*  
Anthem (2 Parts, Unaccompanied), "Judge Me, O God" ..... *Mendelssohn*

- 9.15. Isaac Losowsky.  
"Tramperie" ..... *Schumann*  
"Hejre Kati" ..... *Hubay*

- 9.25. Anthem, "It Came Even to Pass" ..... *Oswald*  
Anthem (Contralto Solo and Chorus), "Through the Day" ..... *Naylor*  
(Soloist, Betty Reid.)

- 9.35. Isaac Losowsky.  
"Caprice Viennois" ..... *Koveler*  
"Ronde des Lutins" ..... *Mozart*

- 9.45. Anthem, "Light in Darkness" ..... *Cyril Jenkins*  
Anthem, "Father, Ere Yet Another Day be Ended" ..... *Mansfield*

- 10.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.

- 10.15.—Special Announcements. Close down.  
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 121.



# WIRELESS PROGRAMME—MONDAY (April 14th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## LONDON.

- 2.30-4.30.—Concert: Time Signal from Greenwich. The Wireless Trio. "The Telephone at Work," by A. E. Cox, Yvonne Cloud on "The Young Woman's Fancy."
- 5.10.—CHILDREN'S STORIES: Sabo Stories, "Sabo Stops a Thief," by E. W. Lewis. Auntie Marie's Stories of France (IV.), "Treasure Island," Chap. 9, Part I, by Robert Louis Stevenson.
- 6.15.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 7.0.—TIME SIGNAL FROM BIG BEN and 15: GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk." *S.B. to all Stations.*
- Local News and Weather Forecast.

## 7.30. Symphony Concert.

### THE AUGMENTED WIRELESS ORCHESTRA.

- Conducted by DAN GODFREY, JUNR. Solo Pianoforte, DESIREE MACEWEN. Overture, "The Wreckers" .. Ethel Smyth. Symphonic Poem, "With the Wild Geese" .. Hamilton Harty. Suite, "The Good-Humoured Ladies" .. Scarlatti. Tommasetti. Concerto for Pianoforte and Orchestra. Delius. Symphony No. 5 in C Minor. ... Glazunov.
- 8.15.—Mr. LEON GASTER, F.J.L. on "The Importance of Good Lighting in Industry and Public Service." *S.B. to Coast S.*
- 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Local News and Weather Forecast.
- 9.45.—Orchestra. Four Pastoral Impressions .. Ernest Farrar. Two Pieces, (a) "Coquette"; (b) "The Merry Go-Round" .. Robert Chignall. Pianoforte Solo. Three Valse, Opus 61 .. Chapin. Orchestra. Coronation March and Hymn. ... German.
- 10.30.—Close down.
- Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.30-4.30.—Lazells Picture House Orchestra.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—Teens' Corner.
- 6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 7.0.—NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News and Weather Forecast.

## Orchestral and Vocal Night.

- 7.30.—THE STATION ORCHESTRA. Overture, "The Well of Love" .. Bulfa. Morsani, "Le Cygne" .. Saint-Saens. Ballet Music, The Four Dances from "Miniatures de Ballet" .. Ansell.
- KENNETH ELLIS (Bass). "Song of the Rover" .. Georges. "A Dream Ship" .. Gaudley. "The Wanderer's Song" .. Harrison.
- 8.15-8.45.—Interval.
- 8.45.—GLADYS PALMER (Contralto). "Dawn" .. Holst. "All in a Garden Green" .. Lidgely (1) Orchestra. Ballet Music from "Ballet" .. Thomas. (a) Dance Villageoise; (b) Pas des Chasseurs; (c) Fantomime; (d) Valse Mazarine; (e) Scène du Ballet; (f) La Fugue; (g) Fugue.

- Kenneth Ellis. Four Songs from "A Gipsy Trail" .. Easthope Martin (5) (a) "The Lover"; (b) "The Wedding of Sam Lee"; (c) "When You Come to Me"; (d) "Jack of All Trades."

- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.
- 9.45.—A. R. PAGE, M.Met.Inst., on "Iron and Steel."
- Gladys Palmer. "Moonlight" .. Quiller. "The Song of the Blackbird" Quiller (1) Orchestra. Dance, "Slavonic No. 1" .. Dvorak. Entr'acte, "Dawn" .. Matt. Morosa, "Valse des Sylphes" .. Berlioz. Selection from "Kissing Time" .. Caryl.
- 10.30.—Close down.
- Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

- 2.45.—Ethel Rowland (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall.
- 4.45.—WOMEN'S HOUR.
- 6.15.—KIDDIES' HOUR.
- 6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.15.—Scholars' Hall Hour.
- 7.0.—NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News and Weather Forecast.
- 7.30-8.0.—Interval.

## Concert Party Night.

- 8.0.—LULU BRADSHAW'S CONCERT PARTY. LELIA ROZE .. Soprano. LULU BRADSHAW .. Contralto. MONICA RUTLAND .. Harpist. REX COLVILLE .. Baritone. S. HYLIA GREVES .. Pianist. Piano Solo, "Coronach" .. Barrett (4) Contralto, "Flower of Brittany" .. Lehr. "Take Thou This Rose" .. N. Johnson. Harp, "Watching the Wheat" .. Thomas. Soprano, "Sognat" .. Skiera. "Bongo Lu" .. Rose. Baritone, "A Little Town in Ireland" .. Lockton.

- "My Haven in the Hills" .. R. C. Clarke.
- 8.30.—HENRY C. THOMAS (Songs at the Piano). "What Nuts" .. Stenrdale Bennett. "It's a Beautiful Day" .. Stenrdale Bennett (1) Concert Party.

- Piano Solo, "In Deep Woods" .. MacDowell (4). "By Meadow Brook" .. MacDowell (4) Contralto with Harp Accompaniment. Two Desert Love Songs. Coningsby Clarke. (a) "By the River Blue"; (b) "My Heart's Desire." Baritone, "Robin Dole" .. Noel Johnson. "Cabbage Roses" .. McGeogh. Harp, "Arabia" .. Hasselmann. Soprano, "Valley of Laughter" .. Sanderson (1). "My Mother Has a Garden" .. Nightingale (3).

- 8.5.—Henry C. Thomas. "Song of the Cook" .. Oliver (3). "Mountains of Mourne" .. Colloffan. "The Lilac Tree" .. Garland.
- 9.15.—CHARLES L. COOPER-HUNT on "I Saw Tenny's."

- 9.30.—NEWS. *S.B. from London.*
- Local News and Weather Forecast.

- 9.45.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LUFF.)

- 10.15.—Miss A. B. FLOWER, F.E.S., F.R.H.S., on "Bees and Bee-Keeping."

- 10.30.—Close down.
- Announcer: John B. Raymond.

## CARDIFF.

- 5.0.—"SWAN" "FIVE O'CLOCK."
- 6.45.—THE HOUR OF THE "KIDNIE WINKS."

- 8.30.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.
- 7.0.—NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News and Weather Forecast.

## Popular Night.

- Vocalist .. ROMANO CLAROFF (Tenor). Entertainer .. ARTHUR MELROSE. Solo Pianoforte VERA McCOMB THOMAS.
- 7.30.—THE STATION ORCHESTRA. March, "The Middy" .. Alfred. Entr'acte, "Phantom Melody" .. Keadley. Song. "Che gelida manina" ("La Bohème") .. Puccini.

- 7.50.—Arthur Melrose will Entertain.
- 8.5.—Pianoforte Solo, "Hungarian Rhapsody," No. 2 (By Request) .. List.

- 8.15.—Orchestral Suite, "Petite Suite Moderne" ..

- 8.25.—E. W. ALLSOPP, Canary Expert and Judge, on "Cage Birds."

- 8.35.—Songs, Selected.

- 8.45.—Orchestral Selection, "The Earl and the Girl" .. Caryl.

- 8.55.—Arthur Melrose will resume his Entertainment.

- 9.5.—Concert Valse, "Lysistrata" .. Lincks.

- 9.15.—Mr. LEON GASTER. *S.B. from London.*

- 9.30.—NEWS. *S.B. from London.*

- Local News and Weather Forecast.

- 9.45.—Dance Music.

- 10.15.—Close down.

- Announcer: A. H. Goddard.

## MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Quartette.

- 5.0.—WOMEN'S HOUR.

- 5.25.—Farmers' Weather Forecast.

- 6.30.—CHILDREN'S HOUR.

- 6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.

- 7.0.—NEWS. *S.B. from London.*

- JOHN STRACHEY. *S.B. from London.*

- Local News and Weather Forecast.

- 7.30-8.0.—Interval.

- 8.0.—Vocal and Instrumental Concert.

- ALBERT HARDIE (Solo Pianoforte). "The Waldstein Sonata" .. Beethoven.

- 8.20.—FLORENCE HOLDING (Soprano). "Deli viciu nou tacer" ("Fugaro") .. Mozart (11).

- "Nymphs and Shepherds" .. Purcell (11).

- 8.30.—L. T. WHIPP (Dishest Entertainer). "Lubbers About" ("A Trip to Ireland") .. Haugh.

- 8.40.—Miss CODWIN B. JACKSON, on "English."

- 8.55.—HARRY HOPEWELL (Baritone). "O Star of Eve" .. Wagner (11).

- "When a Maiden Takes Your Fancy" .. Moran (11).

- 9.5.—Albert Hardie.

- Two Studies .. Chopin.

- 8.30.—Florence Holding.

- "Blackbird's Song" .. Scott (4).

- "Spring" .. Henckel (1).

- 9.30.—NEWS. *S.B. from London.*

- Local News and Weather Forecast.

- 9.45.—L. T. Whipp.

- "A Dirty Trick" .. Filton.

- Harry Hopewell.

- "Then Art Bess"

- "Then Hast Bewitched Me" .. Coleridge Taylor.

- 10.10.—W. F. BLETCHER, Spanish Talk.

- 10.30.—Close down.

- Announcer: V. H. Goldsmith.

## NEWCASTLE.

- 3.45.—Concert.

- 4.45.—WOMEN'S HOUR.

- 5.15.—CHILDREN'S HOUR.

- 6.0.—Scholars' Hall Hour.

- A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 137.



# WIRELESS PROGRAMME—MONDAY

(Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 6.30.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.  
6.45.—Farmers' Corner.  
7.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News and Weather Forecast.

## Popular Night.

- 7.30. ST. HILDA COLLIERY BAND.  
March, "Pomp and Circumstance" *Elgar*  
Grand March, "Tutankhamer" *Wagner*  
7.50. ADA GENT (Contralto).  
"Still as the Night" *Bohm*  
"Slave Song" *del Riego*  
8.0. WILLIAM A. CROSSE (Solo Pianoforte).  
"Imprromptu, Op. 90, No. 4" *Schubert*  
8.10. Band.  
Cornet Solo from "Cavalleria Rusticana" *Mascagni* (1)  
(Soloist, J. Dawson.)  
8.20. J. T. GILLESPIE (Tenor).  
"Elenore" *Coleridge-Taylor* (11)  
"Marguerite" *Lehr* (1)  
8.30. William A. Crosse.  
"Siesta" *Laurens*  
"Serenata" *Moszkowski*  
8.40. Ada Gent.  
"Kerry Dance" *Molloy* (1)  
"My Ships" *Burton*  
8.50. Band.  
Selection, "Samson and Delilah" *Saint-Saens* (3)  
9.0-9.30. Interval.  
9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
9.45. Band.  
Cornet Solo, "Arbuckleland Polka" *Hartmann*  
(Soloist, William Ellison.)  
9.55. J. T. Gillespie.  
"My Queen" *Blumenthal*  
"Rose of My Heart" *Lehr*  
10.5. Band.  
Selection, "Chu Chin Chow" *Norton* (1)  
10.20.—Close down.  
Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30-4.30.—Dance Afternoon.  
5.0.—WOMEN'S HOUR.  
5.30.—CHILDREN'S CORNER.  
6.0.—Weather Forecast for Farmers.  
6.3.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.  
6.30.—Girl Guides' News.  
Boy Scouts' News.  
7.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News and Weather Forecast.  
7.50. THE WIRELESS ORCHESTRA.  
Fantasia, "Plantation Songs" *Clouston*  
7.40. MURRAY'S MISSISSIPPI MINSTRELS.  
Trio, "Good Evening, White Folks" *Traditional*  
Lillian Murray, "Rainbow" *Nicholls* (9)  
James Webster, "Do Lecture" *Scott Gatty* (1)  
Rita Howie, "Come Back to Me" *Traditional*  
Arch. Murray, "Laughing Song" *Traditional*  
James Smith, "Massa in de Cold Ground" *Foster*  
Troupe, "Way Down Yonder in de Corn-field" *Traditional*  
Lillian Murray, "Black Slave's Lament" *Traditional*  
Arch. Murray, "Do, Bo, Beadle-ur-bo" *Worth* (3)  
William Michie, "Carry me Back to Old Virginia" *Blind*  
Lena McBean and Arch. Murray, "Moonlight Down in Dixie" *Winkel* (3)  
Alf Kirtan, "Old Banjo" *Scott Gatty* (1)  
Interspersed with Jokes and Witticisms by The Corner Men.  
8.0-2.30.—Interval.

- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
9.45. Orchestra.  
"Darkie's Dream" *Lausling*  
9.55. Murray's Mississippi Minstrels.  
Rita Howie, "I've Gwine Back to Dixie" *White*  
Arch. Murray and Alf Kirtan, Banjo Duet, "Banjo Melody" *arr. Murray*  
Lillian Murray, "Little Black Me" *Chattaway*  
Arch. Murray, "Brother John" *arr. Murray*  
Arch. Murray and Troupe, "Good Night" *Scott Gatty* (1)  
Interspersed with more Jokes and Witticisms by The Corner Men.  
10.30.—Close down.  
Announcer: W. D. Simpson.

## GLASGOW.

- 3.30-4.30.—Popular Afternoon.  
4.45.—TOPICS FOR WOMEN.  
5.15.—THE CHILDREN'S CORNER.  
6.0.—Weather Forecast for Farmers.  
6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.  
7.0.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News and Weather Forecast.  
Popular Night.  
7.20. THE STATION ORCHESTRA.  
Conducted by HERBERT A. CARRUTHERS.  
Overture, "Barber de Seville" *Rossini*  
7.40. MARGARET F. STEWART (Soprano).  
"Last Night" *Ryerly*  
"My Boy Tammy" *Traditional*  
7.50.—Selection, "Samson and Delilah" *Saint-Saens*

Scottish Rhapsody for Contralto, Piano and Orchestra *A. J. Lancashire*  
ALFRED LANCASHIRE (The Composer) at the Piano.

Vocalist, JEAN D. STEWART.

8.15.—GLASGOW CORPORATION TRAMWAYS PIPE BAND.

(By Permission of James Dalrymple, C.B.E., General Manager.)

March *"Road in the Isles"*  
Scottish Air *"The Lea Rig"*  
Scottish Air *"Blue Bells of Scotland"*  
Strathspey *"Lord Blantyre"*  
Reel *"Sandy Duff"*

8.25.—Suite, "Ballet Russe" *Lugier*

8.35. Margaret F. Stewart.  
"Wi' A Hundred Pipers an' a" *Traditional*

"I'm Glad My Heart's My Ain" *Watson*

8.45. Orchestra.  
"Petite Suite de Concert" *Coleridge-Taylor*

9.0-9.30.—Interval.

9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.

9.45. Pipe Band.

March *"Bonnie o' Bonnie Dundee"*

Selection *"Scottish Airs"*

March *"Scotland the Brave"*

March *"My Love, She's but a Lassie"*

Strathspey *"Stumpie"*

Reel *"High Road to Luton"*

9.57. Orchestra.

"Slavonic Dances" *Dvorak*

Musical Comedy Selection, "Madame Pompadour" *Fell*

Waltz, "Gold and Silver" *Lehar*

"Marche Militaire" *Schubert*

10.30.—Special Amusements. Close down.  
Announcer: Herbert A. Carruthers.

A number against a musical name indicates the name of its publisher. A key list of publishers will be found on page 117.

## EVENTS OF THE WEEK.

### SUNDAY, APRIL 13th.

- LONDON, 8.15.—Religious Service relayed from St. Martin-in-the-Fields.  
BIRMINGHAM, 9.9.—Handel Night.  
CARDIFF, 8.45.—Symphony and Choral Night.  
MANCHESTER, 8.45.—Concert in Aid of the City of Manchester Lifeboat Fund, relayed from Altrincham Hippodrome.  
BOURNEMOUTH, 8.30.—Handel Night.  
GLASGOW, 3.0.—Organ Recital relayed from Springburn Public Hall.  
ABERDEEN, 9.0.—Stainer's "Crucifixion."

### MONDAY, APRIL 14th.

- LONDON, 7.30.—Symphony Concert conducted by Dan Godfrey, Junr.  
NEWCASTLE, 7.30.—The St. Hilda Colliery Band.

### TUESDAY, APRIL 15th.

- LONDON, 7.30.—An Evening of Plays produced by Milton Rosmer.  
CARDIFF, 7.30.—"All's Well That Ends Well" (Shakespeare).  
BOURNEMOUTH, 8.0.—Russian Night.  
GLASGOW, 7.30.—Competition Night.  
ABERDEEN, 7.30.—Brahms Night.

### WEDNESDAY, APRIL 16th.

- LONDON, 8.0.—Major Ian Hay Bath relayed from Caxton Hall. *S.B.* to other Stations.  
LONDON, 9.15.—The Duke of Devonshire on "The British Empire Exhibition." *S.B.* to all Stations.  
BIRMINGHAM, 7.15.—Birmingham Composers' Night. L. W. J. Fenney.  
CARDIFF, 7.30.—The Magic Carpet: VI. (Holland).  
MANCHESTER, 8.30.—"Lehengrin" (Wagner).  
GLASGOW, 8.0.—Popular Symphony

Concert in Aid of the Royal Samaritan Hospital, Glasgow, relayed from St. Andrew's Hall.

### THURSDAY, APRIL 17th.

- LONDON, 8.15.—Music of the XVth. and XVIth Centuries arranged by Philip Wilson.  
BIRMINGHAM, 7.40.—Band of H.M. Grenadier Guards.  
CARDIFF, 7.40.—Art Songs and Chamber Music—III.  
BOURNEMOUTH 8.0.—Italian Night.  
GLASGOW, 7.40.—A Night in the Burns Country.  
ABERDEEN, 7.40.—Operatic Night.

### GOOD FRIDAY, APRIL 18th.

- LONDON, 8.0.—"The Passion, according to St. John" (Bach).  
BIRMINGHAM, 8.50 (approx.)—"The Crucifixion" (Stainer).  
CARDIFF, 8.30.—Sacred Concert.  
MANCHESTER, 3.0 and 8.30.—Band of H.M. Grenadier Guards.  
NEWCASTLE, 7.30.—"Requiem" (Brahms) relayed from Jesmond Parish Church.  
BOURNEMOUTH, 7.30.—"The Crucifixion" (Stainer) relayed from St. John's Church, Boscombe.  
GLASGOW, 8.0.—Story Recital of "Pilgrim's Progress" (John Bunyan).  
ABERDEEN, 7.40.—"Everyman," a Morality Play.

### SATURDAY, APRIL 19th.

- LONDON, 7.30.—Band of H.M. Royal Air Force.  
MANCHESTER, 7.30.—The "Besses o' th' Barn" Band.  
ABERDEEN, 7.30.—Fourth McWhack's Evening.



# WIRELESS PROGRAMME—TUESDAY (April 15th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

- 1.0-2.0.—Concert: Tune Signal from Big Ben. The Wireless Trio and Claude Pilgrim (Tenor).  
4.0-4.30.—Concert: Dora Varadero (Mezzo-Soprano). "Books Worth Reading," by Jenny Wren. "How Fabrics got their Names," by Helen Grieg Scott.  
5.30.—CHILDREN'S HOUR: "Five Little Pitchers," Chap. 7, Part 2, by Madeline Hunt. Something about Paper. Songs by Ashmoor Burch (Baritone).  
6.15-7.0.—Interval.  
7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.  
Capt. P. P. ECKERSLEY, an "Technical Topics." S.B. to all Stations.  
Local News and Weather Forecast.

- 7.30. **An Evening of Plays.**  
Produced by MILTON ROSMER.  
Incidental Music by THE LIGHT ORCHESTRA.  
I. "FIVE BIRDS IN A CAGE"  
(Gertrude Jennings)  
Cast:  
Susan, Duchess of Wiltshire  
ATHENE SEYLER  
Nellie ..... PATRICIA BOND  
Bess ..... FRED O'DONOVAN  
Leonard, Lord Perth  
REGINALD BACH  
Horace, a Liftman.  
II. "THE RISING OF THE MOON."  
(Lady Gregory.)  
Cast:  
Sergeant ..... W. J. RAE  
Ragged Man .. FRED O'DONOVAN  
Policeman and Liftman.  
III. "POSTAL ORDERS."  
(Richard Pate.)  
Cast:  
Miss Evans ..... ATHENE SEYLER  
Cladya Graham ..... ANN TREVOR  
Miss Ridd ..... MONA HARRISON  
Miss Parker ..... PATRICIA BOND  
Ralph Wayne.

- 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.  
Local News and Weather Forecast.  
9.45.—Mr. FRANK HODGES, M.P. (Civil Lord of the Admiralty), on "A Day in a Miner's Life." S.B. to all Stations.  
10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.  
11.0.—Close down.

Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.20.—Station Piano Quintette under the Direction of Frank Cantell.  
4.30.—Agricultural Corner, Directed by G. C. Gough, B.Sc., Divisional Inspector of Ministry of Agriculture.  
5.0.—WOMEN'S CORNER.  
5.30.—Agricultural Weather Forecast.  
KIDDIES' CORNER.  
6.30.—"Teens" Corner: Birmingham Photographic Society, "Photographic Hints."  
7.0.—NEWS. S.B. from London.  
Capt. P. P. ECKERSLEY. S.B. from London.  
Local News and Weather Forecast.

- 7.30. **Concert Party Programme.**  
**THE "PACK OF CARDS"**  
CONCERT PARTY.  
Director, J. HORACE POTTER.  
"Now Shakespeare said, 'The Play's the Thing,' and on this Topic we Will Sing" ..... Potter and Jones  
"About Ourselves we'll now Discuss—"

- We Trust we won't be Drowned by Morse" ..... Potter and Jones  
"An April Rhapsody," 'tis pretty—the Queen will Sing this Charming Ditty" ..... Potter (8)  
"A Little Chorus Song For You—the Ace of Clubs and Sassy Sue" ..... Potter and Jones  
"The Joker tells 'The Gardener's Story'—twill show how His Wax Famine and Glory" ..... Sweeney (13)  
"Ten Little Pigs" will next appear—these Tragic Happenings you must hear" ..... Lee (1)  
"The 'Swing Song' now from 'Veronique'—a Duet Tantalus and Unique" ..... Messenger  
"Here We Discover, Right Away—we've quite 'A Deal to Do To-day'—Potter  
"We finish this transmission with the Ace of Hearts sings 'Drum-Boom'" ..... Sweeney (1)  
"Occurrences" now Cause a Fuss—so listen to a few from us" ..... Potter and Jones

- 5.15-5.30.—Interval.  
5.30.—"The Haunted Room" will you excite—we also hope it will delight" ..... Potter and Jones  
"An 'Allegro' from 'Pierrot Mosaic'—the Ace of Diamonds now Releases" ..... Scott (4)  
"This Sketch is Brief you must admit—'His Errand' we will next transmit."  
"An Ancient Custom" you shall hear—we think it still alive this year" ..... (8)  
"The Ace of Clubs at once relays—no 'Impression of Mr. Milton Hayes'."  
"Some 'Nursery Rhymes' relayed you'll guess—the Joker's in an awful mess" ..... Potter and Jones  
"Please all stand by for 'Gipsy Spring'—which now the Queen to you will sing" ..... Potter (8)  
"Each Listener in this great assembly—should with the Joker go to 'Wembley'—Weston and Lee (7)  
"Some 'Limericks' now, with your permission—we hope you've liked to-night's transmission" ..... Potter and Jones  
At the Piano, F. R. Jones.  
ARTHUR MELROSE.  
[Singer and Entertainer.]  
"The Whistling Vi-lug."  
"The Whistling Schoolboy."  
"The Whistling Waiter."  
9.30.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
9.45.—Mr. FRANK HODGES, M.P. S.B. from London.  
10.0.—THE SAVOY BANDS. S.B. from London.  
11.0.—Close down.

Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

- 2.45.—Edward A. Brighton Dodwell (Baritone), H. Gordon Ackland (Tenor), Ethel Rowland (Solo Pianoforte).

## WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	365	Metres
ABERDEEN (2BD)	-	495	"
BIRMINGHAM (5IT)	-	475	"
BOURNEMOUTH (5BM)	-	385	"
CARDIFF (5WA)	-	353	"
GLASGOW (5SC)	-	428	"
MANCHESTER (2ZY)	-	375	"
NEWCASTLE (5NO)	-	400	"
SHEFFIELD (5FL)	-	393	"
PLYMOUTH (5PY)	-	330	"

- 4.45.—WOMEN'S HOUR: Lillian G. Blaney on "Folk Lore."  
5.15.—KIDDIES' HOUR.  
6.15.—Scholars' Half-Hour: Hadley Watkins on "Music."  
7.0.—NEWS. S.B. from London.  
Capt. P. P. ECKERSLEY. S.B. from London.  
Local News and Weather Forecast.  
7.30-8.0.—Interval.  
"Russian Night."  
8.0. **THE WIRELESS ORCHESTRA.**  
Conductor, Capt. W. A. FEATHERSTONE.  
Prelude in C Sharp Minor ..... Rachmaninoff  
Concert Valse, "La Belle au Bois Dormant" ..... Tchaikovsky  
8.15. **ROMANO CIAROFF (Tenor).**  
"La Nuit" ..... Gluck  
"Au Printemps" ..... Rimsky-Korsakov  
"Sous le Clair de la Lune" ..... Dvorakovsky  
8.25. **Orchestra.**  
Suite, Opus 10 ..... Liszt (6)  
(a) "Dance de Delfe"; (b) "Dance de la Reine"; (c) "Cortège du Bardare."  
8.40. **Romano Ciaroff.**  
"Traume und Wogen" ..... Tchaikovsky  
"Nicht Warte Gehst du" ..... Tchaikovsky  
"An dem Schimmernden Strom" ..... Tchaikovsky  
8.50. **Orchestra.**  
Selection, "A Life for the Czar" ..... Gluck  
9.5. **Romano Ciaroff.**  
"Berceuse" ..... Grieg  
"When Night Descends" ..... Rachmaninoff  
9.15. **Orchestra.**  
Suite, "Casse Noisette" ..... Tchaikovsky  
9.30.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
9.45.—Mr. FRANK HODGES, M.P. S.B. from London.  
10.0.—THE SAVOY BANDS. S.B. from London.  
11.0.—Close down.  
Announcer: John H. Raymond.

## CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.  
5.45.—THE HOUR OF THE "KIDDIE-WINKS."  
7.0.—NEWS. S.B. from London.  
Capt. P. P. ECKERSLEY. S.B. from London.  
Local News and Weather Forecast.  
7.30.—"ALL'S WELL THAT ENDS WELL," Presented by THE STATION REPERTORY COMPANY.  
Incidental Music by THE STATION ORCHESTRA.  
9.30.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
9.45.—Mr. FRANK HODGES, M.P. S.B. from London.  
10.0.—RICHARD TRESEDER, F.R.S.A., on "Gardening."  
10.15.—THE SAVOY BANDS. S.B. from London.  
11.0.—Close down.  
Announcer: A. H. Goddard.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 115.



# WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 3.30-4.30. A Musical Lecture on "The Music of the Future" by T. ELKIVAL DEAN, F.R.C.O., Assisted by MOLLIE GRAY (Soprano).
- 5.0. WOMEN'S HOUR
- 5.25. Farmers' Weather Forecast
- 5.30. CHILDREN'S HOUR
- 7.0. NEWS, S.B. from London  
Capt. P. P. ECKERSLEY, S.B. from London
- Local News and Weather Forecast
- 7.30-8.0. Interval
- 8.0. T. H. MORRISON (Solo Violin)
- 8.15. "The Poets of Silence" by Maud Wingate
- 8.40. "The Poets of Silence" by Maud Wingate
- 8.55. Helena Caele in further Selections from her Repertoire.
- 9.15. Kenneth Ellis
- 9.30. NEWS, S.B. from London  
Local News and Weather Forecast
- 9.45. Mr. FRANK HODGES, M.P. S.B. from London
- 10.0. THE SAVOY BANDS, S.B. from London
- 11.0. Close down.

Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45. Concert: The Station Light Orchestra. Conductor: William A. Croase.
- 4.45. WOMEN'S HOUR
- 5.15. CHILDREN'S HOUR
- 6.0. Seals and Half Hour. The Rev. A. B. Robbins on "Ancient Stories of the Egyptian Gods and Heroes," Part II.
- 6.45. Farmers' Corner
- 7.0. NEWS, S.B. from London  
Capt. P. P. ECKERSLEY, S.B. from London
- 7.15. Local News and Weather Forecast
- 7.30. MAURICE COLE (Solo Pianoforte)
- 7.45. FRED WILDE (Baritone)
- 7.55. BEATRICE EVELINE (Solo Cello)
- 8.0. "Red Star of the Roman" by Percy Fawcett
- 8.15. "The Poets of Silence" by Maud Wingate
- 8.30. "The Poets of Silence" by Maud Wingate
- 8.45. "The Poets of Silence" by Maud Wingate
- 8.55. "The Poets of Silence" by Maud Wingate
- 9.0. "The Poets of Silence" by Maud Wingate
- 9.15. "The Poets of Silence" by Maud Wingate
- 9.30. "The Poets of Silence" by Maud Wingate
- 9.45. "The Poets of Silence" by Maud Wingate
- 10.0. "The Poets of Silence" by Maud Wingate
- 10.15. "The Poets of Silence" by Maud Wingate
- 10.30. "The Poets of Silence" by Maud Wingate
- 10.45. "The Poets of Silence" by Maud Wingate
- 11.0. "The Poets of Silence" by Maud Wingate

## THE NEWCASTLE PLAYERS REPERTORY THEATRE COMPANY

### DEAR DEPARTED.

by Stanley Houghton  
Beatrice Evevine.

- 3.0. Keltic Lament "The Breeze" by Scott (1)
- 3.15. "Allegro con Brio" by Gounod (1)
- 3.30. "The Breeze" by Scott (1)
- 3.45. "The Breeze" by Scott (1)
- 4.0. "The Breeze" by Scott (1)
- 4.15. "The Breeze" by Scott (1)
- 4.30. "The Breeze" by Scott (1)
- 4.45. "The Breeze" by Scott (1)
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- 10.15. "The Breeze" by Scott (1)
- 10.30. "The Breeze" by Scott (1)
- 10.45. "The Breeze" by Scott (1)
- 11.0. "The Breeze" by Scott (1)

Announcer: R. C. Pratt.

## GLASGOW.

- 3.30. Operatic Afternoon by the Wireless Quartette
- 4.30. James Sharpe (Tenor), Classical Vocal Recital
- 5.0. WOMEN'S HOUR Miss Burgess, L.L.A., C. British Q.
- 5.30. SINGING CONTEST FOR YOUNG AND OLD. Visitors from the Land of Nursery Rhymes
- 6.0. Weather Forecast for Farmers
- 6.15. William Brown, H.Sc., M.R.C.V.S., Domestic Animals in Health and Disease (Series No. 1)
- 7.0. NEWS, S.B. from London  
Capt. P. P. ECKERSLEY, S.B. from London
- Local News and Weather Forecast

### A Night with Brahms.

- 7.30. THE WIRELESS ORCHESTRA
- 8.0. CAROLINE PATTERSON (Contralto)
- 8.15. "The Breeze" by Scott (1)
- 8.30. "The Breeze" by Scott (1)
- 8.45. "The Breeze" by Scott (1)
- 9.0. "The Breeze" by Scott (1)
- 9.15. "The Breeze" by Scott (1)
- 9.30. "The Breeze" by Scott (1)
- 9.45. "The Breeze" by Scott (1)
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- 10.30. "The Breeze" by Scott (1)
- 10.45. "The Breeze" by Scott (1)
- 11.0. "The Breeze" by Scott (1)

## GLASGOW.

- 3.30. "The Breeze" by Scott (1)
- 3.45. "The Breeze" by Scott (1)
- 4.0. "The Breeze" by Scott (1)
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- 10.15. "The Breeze" by Scott (1)
- 10.30. "The Breeze" by Scott (1)
- 10.45. "The Breeze" by Scott (1)
- 11.0. "The Breeze" by Scott (1)

- 3.30-4.30. The Wireless Quartette and Joan Cameron (Soprano)
- 4.45. TOILETS FOR WOMEN
- 5.15. THE CHILDREN'S CORNER
- 6.0. Weather Forecast for Farmers
- 6.45. ALEXANDER PROUDFOOT, A.R.S.A., on "The Art of Sculpture."
- 7.0. NEWS, S.B. from London  
Capt. P. P. ECKERSLEY, S.B. from London
- Local News and Weather Forecast

### Competition Night.

- 7.30. THE STATION ORCHESTRA  
Conducted by HERBERT A. CAMERON.
- 7.45. HELEN OGILVIE CAMPBELL (Contralto)
- 8.0. Two Songs
- 8.15. Orchestra
- 8.30. Solo Song
- 8.45. A Farina Sketch  
"OF FOR THE HOLIDAYS"  
Written and Produced by ALEXANDER KEITH  
Cast—ALEXANDER KEITH, LIA KENT, HETHE RALFORD
- 8.55. The scene is laid in the parlour of a middle-class married couple, with one boy and young baby. The room is all in disorder with bags, parcels, clothes, etc., lying about in a state of chaos—waiting to be packed. When the scene opens, the boy (a Boy Scout), is singing and packing his kit bag.
- 9.0. ROBERT LANGMUIR (Bass)
- 9.15. Two Songs
- 9.30. Orchestra
- 9.45. Helen Ogilvie Campbell
- 10.0. Two Songs
- 10.15. Robert Langmuir
- 10.30. One Song
- 10.45. Orchestra
- 11.0. Interval
- 11.15. NEWS, S.B. from London  
Local News and Weather Forecast
- 11.30. Mr. FRANK HODGES, M.P. S.B. from London
- 11.45. THE SAVOY BANDS, S.B. from London
- 12.0. Close down.
- Announcer: Margo M. Dewar
- Competitors are requested to identify the items performed. A Prize to the value of One Pound will be awarded to the Loser whose lot is most correct. 1st and 2nd Prizes will be to the value of 15s. and 10s. respectively. Closing Date—Saturday, 19th April.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 147.

To ensure getting "The Radio Times" regularly, ask your newsagent to deliver your copy every Friday.







# WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

The following S.B. programmes in italics in these programmes signify a simultaneous broadcast from the station mentioned.

5.30. THE "EZY" OPERA COMPANY

"LOHENGRIN"  
(Wagner).

Fritz ..... NELL DAVIS  
Orchestra ..... RACHEL H. NI  
Lohengrin ..... WILFRED BINDL  
Frederic of  
Saxony ..... LEO T. ISLETHWATE  
The Herald  
Henry the Fowler ..... FRT RUDDOCK  
"EZY" Opera Chorus trained by SAM  
B. L. K. J.  
Notes by MOSES HARTZ

9.15. THE DUKE OF DEVONSHIRE. S.B.  
(from London).

9.30. NEWS. S.B. from London.  
Local News and Weather Forecast.

9.50. "Lohengrin" (cont'd.).  
Close down.

Announcer: Victor Sanghe

## INTERMEDIATE

3.45. Wireless Hour relayed from Tides Assembly Room.

4.45. WOMEN'S HOUR

5.15. CHILDREN'S HOUR

8.0. Scholars' Half Hour: Mr W. Carr, B.Sc.,  
Special Science Talks.

8.35. Farmers' Corner: Mr C. W. Mayson  
on "The Farm Garden"

9.0. NEWS. S.B. from London.

Local News and Weather Forecast

9.30. THE STATION ORCHESTRA  
Conductor: WILLIAM A. CARRUTHERS  
Overture, "William Tell" ..... P. ...

9.50. KENNETH FLIS, Bass  
Maiden Hair Bout ..... Gounod (1)  
"Young Dietrich" ..... Beethoven

8.0. Major IAN HAY BIRTH. S.B. from  
London.

9.0. "Lohengrin"

9.15. THE DUKE OF DEVONSHIRE. S.B.  
from London.

9.30. NEWS. S.B. from London.  
Royal Horticultural Society Talk. S.B.  
from London.

Local News and Weather Forecast

9.50. Orchestra  
"Tales from Vienna Woods" ..... Strauss

9.55. Kenneth Ellis  
"The Lover" ..... ("The Gipsy")  
"Wedding of Sara Lee" ..... ("The")  
"Jack of All Trades" ..... Murtin (5)

10.0. Orchestra  
Selection, "Lohengrin" ..... Wagner

10.10. Close down  
Announcer: W. M. ...

## POPULAR

3.30-4.30. Popular Afternoon by the Wireless  
Quintette and Annie Duffie (Soprano).

5.0. WOMEN'S HOUR

5.30. CHILDREN'S HOUR

8.0. Weather Forecast for Farmers

8.5. MADAME LEBEUF, French Talk and  
Instruction No. 16 (Final of Series).

9.0. NEWS. S.B. from London.

Local News and Weather Forecast

9.15-9.30. Close down.

## Dance Night

30. ARTHUR MELROSE Entertainer  
Pucker Lip and Wilele ..... Franklin (7)  
The Wandering Vagabond ..... Melrose

10. THE WIRELESS JAZZ ORCHESTRA  
"Twelve O'clock at Night" (9)  
"Dear Love" ..... Melrose

11. Arthur Melrose  
The Wandering Schoolboy ..... Melrose  
The Wandering Wanderer ..... Melrose

12. OLIVIA MURPHY CONCERT S.B.  
from Glasgow

9.15. THE DUKE OF DEVONSHIRE. S.B.  
from London.

9.30. NEWS. S.B. from London.  
Royal Horticultural Society Talk. S.B.  
from London.

Local News and Weather Forecast

9.50. The Rev. Dr. WHITE, Kingston, on  
"Astrology"

10.0. Jazz Orchestra  
Fox Trot, "Shake Your Feet" ..... One-st.  
"Hail the Girls" (10)

10.1. Arthur Melrose  
The Bowers Boy ..... Melrose  
Jack Tar ..... Melrose

10.2. Jazz Orchestra  
Waltz "Call of Youth" ..... Fox ..... You  
to Me

10.30. Close down.

Announcer: H. J. M. K.

## GLASGOW

2.30. Chopin Recital by MAURICE COLE  
(Solo Pianoforte)

4.0. Revue by BLAITHRE EVELINE (Solo  
Tells)

4.45. TONES FOR WOMEN

5.15. THE CHILDREN'S CORNER

# Glasgow's Symphony Concert.

THE following is a description of the music at the Symphony concert by the augmented Glasgow Wireless Orchestra, conducted by Herbert A. Carruthers on St. Andrew's Hall, Glasgow, on 16th April.

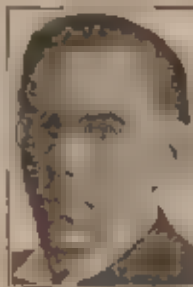
Overture to a Comedy  
Ballour Gardiner.

Mr. Ballour Gardiner belongs to the modern group of young English composers whose musicianship is built on the solid foundation of public school and university. Charterhouse and Oxford, Frankfurt and London have shared between them the honour of having made him the fine musician he is. A fresh, wholesome spontaneity characterizes his work, and this Overture—not identified with any actual comedy, nor chained to any exact programme—is a particularly happy instance of bright good spirits expressed in the orthodox form of an overture.

Suite de Ballet, "Sylvia" Delibes.

Delibes composed both for the Church and for the theatre, and at one stage of his career held a church and a theatre appointment at the same time. His great ambition was to compose a serious grand opera, but it was as a composer of light operas and of ballets that he was most successful.

In its original form "Sylvia" was a ballet



MR. H. A. CARRUTHERS

pantomime in two acts and three tableaux founded on the classical mythology. The extracts from it which form this suite are four movements, dense and graceful to a degree, which make their composer's popularity easy to understand.

Siegfried Idyll—Wagner.

Composed specially in honour of the birth of his son, Siegfried, and first performed privately for Frau Wagner's benefit, and as a happy surprise for her, this piece has always been among the most popular of Wagner's purely orchestral works. It is built up on themes taken from the main drama—Siegfried, with the addition of an old German cradle song.

Welsh Rhapsody, German.

The Welsh Rhapsody was composed for, and produced at, the Cardiff Festival of 1904. The opening, moderately lively, is founded on the tune "Londly preluam." It is followed by a vivacious section which uses "Hunting the Hare," and by a quieter passage in which the beautiful tune "David of the White Rock" is the theme. The Rhapsody comes to a stirring close with "The Men of Harlech."

Wagner's irresistible Invitation to the Waltz as orchestrated by Wagner, and "The Ride of the Valkyries"—one of the most vivid and picturesque passages in the whole of the "Ring" music—complete the orchestral part of the programme.

Mr. Albert Sammons as to be the soloist, he will play Max Bruch's Concerto in G Minor, and solos for violin.

6.0.—Weather Forecast for Farmers.

7.0. NEWS. S.B. from London.

Local News and Weather Forecast

7.15. D. MILLAR CHAIG on "The Modern Orchestra and its Members."

7.30. S.O.—Interval

## Popular Symphony Concert.

Relayed from

ST. ANDREW'S HALL

Local News and Weather Forecast

S.B. to A.M.

8.0. THE STATION ORCHESTRA

Conducted by

HERBERT A. CARRUTHERS

8.15. In ALBERT SAMMONS

"Overture to a Comedy" Ballour Gardiner

Albert Sammons

Concerto for Violin and Orchestra, No. 1

in G Minor, Op. 28 ..... Max Bruch

(a) Vorspiel, Allegro Moderato, b) Adagio,

(c) Finale, Adagio Lento

Orchestra

Santa de Balser, "Sylvia" ..... Delibes

8.30. THE DUKE OF DEVONSHIRE. S.B.

from London.

Orchestra

Siegfried Idyll ..... Wagner

Albert Sammons

Violin Solo, Selected

Orchestra

Welsh Rhapsody ..... Edward German

Invitation to the Waltz ..... Weber

"Ride of the Valkyries" ..... Wagner

8.30. END OF GENERAL NEWS BULLETIN

Local News and Weather Forecast

10.15. Special Announcements. Close down.

Announcer: Herbert A. Carruthers

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 12.











A key list of publishers will be found on  
p. 117







A number against a musical stem indicates the name of its publisher. A key list of publishers will be found on page 11.



# WIRELESS PROGRAMME—SATURDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 6.40. "DOUBLE OR QUITS"**  
A Comedy in One Act by George Fawcett.  
Cast:  
Mr. Grigson ... **FRANK NICHOLLS**  
Mrs. Grigson **EDITH LEBIE**  
**9.5. Concert Voice: "Ravissante"**  
**9.15. Mr. LESLIE G. MAINLAND** S.B.  
from London.  
**9.30.—NEWS.** S.B. from London.  
Local News and Weather Forecast.  
**9.55. Teddy Doying.**  
Welsh Air, "Y Dervin Par"  
"When You Come Home"  
**10.0. THE SAVOY ORPHEANS and SAVOY HAVANA BANDS,** relayed from the Savoy Hotel, London.  
**11.0. Close down.**  
Announcer: A. H. Gallard.

**11.0. Concert** by Vera Victoria (Soprano), Eve Simpson (Contralto), Carrie Robinson (Violoncelle), G. A. Pearson, B.

- 6.45.—WOMEN'S HOUR.**  
**6.55. Farmers' Weather Forecast.**  
**7.30. CHILDREN'S HOUR.**  
**7.45. NEWS.** S.B. from London.  
Local News and Weather Forecast.  
**7.55. THE BESSIES OF THE BARN BAND.**  
Conductor, **HARRY BARLOW**  
March, "Homeside Tull" ..... *Reminer*  
Overture, "Post and Pre" .....  
Concert Duet, "Ida and D." .....  
(Soloists, Messrs. Rustworth and Matson.)  
Song, "Here" ..... *Weber*  
**8. HAROLD BROWN** (Baritone).  
See *The Horse and F*  
"A" .....  
Humour and Music.

**8. Dances of the Barn Band.**  
A Varied "The Harmonious Blacksmith"  
Händler.  
Valse, "Wendy's Wagon" ..... *Gangl*  
Operatic Selection, "Grand Duchess"  
*Offenbach*

**8.45.—OLYMPIA on "West African Secret Societies"** with Dancers.

**9.0. Bessies of the Barn Band.**  
Fantasia, "Old Favourites" ..... *Bauer*

**9.20. Harold Brown**  
"Old Clothes and Fine" ..... *Moss*

**9.45. NEWS.** S.B. from London.  
Local News and Weather Forecast.

**9.55. Col. EDWARD WATTS.** "The Making of a Modern Newspaper"

**10.0. THE SAVOY ORPHEANS and SAVOY HAVANA BANDS,** relayed from the Savoy Hotel, London.

**11.0. Close down.**  
Announcer: Victor Baythe.

**3.45.—Concert.** Misses E. and B. M. Turnbull (Pianoforte Duets), Arthur Q. Moon (Bass), Betty Guy (Soprano)

**4.15.—WOMEN'S HOUR.**

**5.15. CHILDREN'S HOUR.**

**6.0.—Scholars' Half Hour:** Mr. L. L. S. on "A.T.C.W. on 'Musical Appreciation—Tunefulness of J'"

**6.35.—Farmers' Corner:** Mr. H. C. Pawaon on Pig Feeding

**7.0.—NEWS.** S.B. from London.  
Local News and Weather Forecast.

**7.5.—Mr. JOHN KENNEDY** on "A" on Football

**7.35. THE STATION ORCHESTRA**  
Conductor, **WILLIAM A. CROSS**  
Selection, "Catherine" ..... *Tchaikovsky*

**7.50. MAY JOHNSON** (Contralto).  
"A Roundel of Rest" ..... *Scott* (4)  
"Sloamher Song" ..... *Quiller* (4)  
"Over the Land in April" .....  
**8.0. WILLIAM A. CROSS** (Solo Pianoforte).  
"Valse in E Flat" .....  
"Humoresque" ..... *Debussy*  
"Pas des Amantes" ..... *Chaminade* (5)

**8.10. G. T. ELLIMINSON** (Entertainer).  
"Ned Scott's Presentation" ..... *Smith*  
**8.20. Harp Recital, "A Motor Ride"** ..... *Latter*

**8.30. May Johnson.**  
"Ye Banks and Braes" ..... *Old Scotch* (1)  
"The Keel Row" ..... *arr. Whittaker* (2)  
"The Dear Little Shamrock" ..... *arr. Hughes*

**8.40. G. T. ELLIMINSON**  
"Jackie Trice Cooking" ..... *Robson*

**8.50. In a Moment** ..... *Kelley* (8)

**9.0.—9.30. Interval.**

**9.30. NEWS.** S.B. from London.  
Local News and Weather Forecast.

**9.45. "A Musical Switch"** ..... *Alford*

**10.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS,** relayed from the Savoy Hotel, London.

**10.30.—Close down.**  
Announcer: W. M. Stewen.

**3.30-4.30.—Instrumental Solo Afternoon** by Nancy Lee (Violinist), Dana O'Brien (Violinist), Marie Sutherland (Pianist), Andrew Watson (Cellist).

**5.0.—WOMEN'S HOUR.**

**5.30.—CHILDREN'S HOUR.**

**6.0.—Weather Forecast for Farmers.**

**6.30.—Mrs. H. M. Donald.** "Stenographers' Practise Half Hour" (No. 3 of Series).

**7.0.—NEWS.** S.B. from London.  
Local News and Weather Forecast.

**7.15.—Col. EDWARD WATTS.** "The Making of a Modern Newspaper"

**7.30-8.0. Fourth McWhatchie Evening.**  
and **MR. MCWHATCHIE**

**9.45-10.30. Visits his Friends in the North**  
and  
(they take him to a Country Concert including with a local Amateur Competition)

The following are the programmes for the week ending April 11th 1947.  
Mr. M. J. ...  
Mrs. M. J. ...  
Miss ...

**BESSIE JENKINS** (Contralto)  
**MARY SHARR** (Mezzo-Soprano)  
**R. E. ANDERSON** (Baritone).

During the event ...

"Anne Leane" ..... *Scott*  
"Flora Macdonald's Lament" ..... *Gow*  
"The Ash Tree" .....  
"John Anderson, My Jo" .....  
"Lullaby" .....  
"Roses of the Castle" .....  
R. E. Anderson will sing—  
"A Man's a Man" .....  
"The Devil's Awa" .....  
"Corn Rye" ..... *Miller*  
"The Wee Cooper o' Fife" .....  
"The Pipers o' Dundee" ..... *Traditional*  
Mary Sharr will sing—  
"The Lark Has Wakened the Croon" .....  
"The Wae" ..... *Dr. Horn*  
"The Tunes o' Widdie" ..... *Wul*  
**THE WIRLIE'S ORCHESTRA** will play—  
"The Bonnie Lass o' Bon Accord" .....  
"The Lord o' Drumblair" ..... *Bucland*  
Waltz, "Edinburgh" .....  
Song, "The Thistle" ..... *Macdowell*

**9.0-9.30. Interval.**

**9.30.—NEWS.** S.B. from London.  
Local News and Weather Forecast.

**10.30. Close down.**  
Announcer: R. E. Jeffrey.

**3.30-4.30. The Afternoon by the Wireless** Quartette and Laurence Macaulay (Baritone).

**4.45.—TOPICS FOR WOMEN.**

**5.15. THE CHILDREN'S CORNER.**

**6.0. Weather Forecast for Farmers.**

**7.0. NEWS.** S.B. from London.  
Local News and Weather Forecast.

**7.15. THE STATION ORCHESTRA.**  
Conducted by **HELMUTH A. CARL** (T.H.R.S.)

Vocal Numbers by **DANIEL SEYMOUR**,  
Fox-trot, "When the Sun Will Shine for Me" (6); Valse, "Madame Pompadour";  
Gigue, "Beetles"; Fox-trot, "One  
A Little Lancers, "The Catch of the  
Sword" .....  
Valse, "Imperial Blue" .....  
Song, "Imperial Blue" (8); Egyptian Rags,  
Fox-trot, "You Tell Her I Suffer" (9);  
Valse, "Yellow Moon" (7).

**9.0-9.30. Interval.**

**9.30.—NEWS.** S.B. from London.  
Local News and Weather Forecast.

**9.45. One-step, "Oh! Harold" (7); Fox-trot,**  
"Gigolite" (9); Blues, "Long Lost  
Mamma" (6); Tango, "Les Novices";  
Valse, "Nellie Kelly, I Love You" (8);  
Fox-trot, "You Tell Her I Suffer" (9).

**10.30.—Special Announcements.** Close down.  
Announcer: Herbert A. Carruthers.

**11.0. Close down.**

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REV. 4



# Music in the Week's Programmes.

Described by Percy A. Scholes.

## ABERDEEN TUESDAY

### Brahms' Third Symphony.

THIS Symphony (in F major) is now just over forty years old. Its first performance was given in Vienna, under Richter (afterwards so well known in this country), and as each movement ended there arose excited applause and also hissing.

It is nicknamed this symphony 'The Hero' in imitation of Beethoven's third symphony, and the name has some warrant in the feeling of the first and last movements.

The four Movements of the Symphony are as follows:—

I. *Quickly and with spirit.* The present writer considers this movement to be one of Brahms' best orchestral pieces. It is remarkable for a feeling of "bigness"—of large spaces covered by huge forces.

Rhythmically, this Movement is very interesting. The times out of which it is made are characteristic and individual. It is difficult to describe them in short space and without the use of music type. Two which are very important are (a) the bold one, at the opening, which comes sweeping down on the Violins, after the Wind instruments have played two chords of introduction, (b) the graceful one (with nine beats in a bar, instead of the previous six) given to Clarinet, some distance further on (underneath the Clarinet part is a part for Bassoon, and over it one consisting of three repeated notes for Flute, at the same time the Violin and Violoncello players can be heard quietly picking up their strings).

As usual, the tunes are first given out, then freely treated in all sorts of different ways and then repeated. A First Movement of a Sonata or Symphony (and, often, one or more of the succeeding Movements) usually falls into this scheme, which is technically described as Exposition, Development and Recapitulation, or, in everyday English, as Statement, Discussion and Re-statement.

II. *Gently moving.* This is a graceful, song-like Movement. It begins with Clarinet and Bassoons alone, joined after a few notes by Horns, and occasionally interrupted by a few chords for the lower Strings—a very lovely opening passage.

The present writer's experience has always been that his interest in this Movement dies away somewhat in the middle, but fully returns at the end. It may be worth while mentioning this, firstly in order to contradict any impression that every piece of classical music described in *The Radio Times* is considered to be perfect, and, secondly, to stimulate the critical spirit in listeners, on the grounds that only those who learn to discriminate come to appreciate the best in music.

III. *More quickly.* In the later classical period this is a very common type of movement, and is usually a scherzo or a minuet.

The opening Tune is given to the Violins. The present writer (with many Scottish readers in his mind, readers who will not be too readily influenced by what they may read from his pen, but will thoughtfully form their own opinions) ventures again upon a warning.—Is there quite enough contrast between this Movement and its predecessors? Would not a light-hearted but vigorous Scherzo have been better, after all? In his opinion, too, the orchestration is all a little dull.

IV. *Quickly.* At the opening, Strings and Bassoons give out, under their breath, a characteristically Brahmsian wailing Tune.

Many people consider this the finest Movement in the Symphony, the present writer considers the First Movement the finest, and this the second finest. A possible criticism is that it opens too much in the mood of the preceding Movement, and embodies certain slow passages, which the mind does not fully appreciate, after the two not very rapid movements it succeeds.

The end of the Movement he thinks dignified but not important, the music here seems to do nothing but die.

The spirit of these remarks will be understood. This certainly is one of the eight or ten finest Symphonies the world possesses, but, like any other masterpiece, is open to discussion in its details, and people may quite properly hold different opinions about these.

## LONDON. GOOD FRIDAY.

### Bach's St. John Passion Music.

The first broadcasting of one of Bach's greatest works of the Passion is an event and deserves attention. I have little doubt that the time will come when either the St. Matthew or the St. John setting will be broadcast during Holy Week from every station of the B.B.C.

The idea of singing the story of the Passion during Holy Week is very ancient, dating from at least the fourth century. By the beginning of the thirteenth century the manner of presenting the words of Scripture had come to be as follows. There were three singers, called "The Ihsaons of the Passion." One sang the narrative, another where the words of our Lord occurred, and a third where the words of the Disciples, of the Crowd, and so forth.

This plan, somewhat amplified as time went on, was followed for several centuries, and the highest point in its artistic and devotional treatment was reached when it came, in the early eighteenth century, into the hands of John Sebastian Bach (1685-1750), who wrote four or five musical settings of the Passion, of which those according to the Gospels of St. Matthew and St. John are often heard to-day, two others being lost, and one bearing Bach's name being of doubtful authenticity.

The protagonists of the drama are as follows:—  
EVANGELIST (who gives the connecting narrative) .. .. . Tenor  
JESUS .. .. . Bass  
PETER (three words only) .. .. . Bass  
PIRATE .. .. . Bass  
TWO OFFICERS (a short sentence) .. .. . Tenors  
Rebecca, soldier, an army Soprano, Contralto, and an Alto.

In addition, there are choruses, and the whole is interspersed with verses of Lutheran Hymns (or Chorales) commenting upon the story. The effect of these solos, choruses and hymn tunes is to introduce a personal application. It makes each listener as it were, a bystander and even a participant in the events, responsible for them, in some measure, and benefited by them.

Musically, the St. John Passion is of great interest. The Recitative in which the narrative is given out is vivid and powerful. The Solo Arias are very beautiful.

The Choruses are written with great mastery. The Orchestration is not of the modern kind, a keyboard instrument being played continuously as a background, to which are added the usual instruments of the Baroque period.

# 15, 20 or 30 YEARS HENCE—WHAT IS IN STORE FOR YOU?

## WILL YOU

1. Still need to earn your living?
2. Be unable to earn your living?  
or will you
3. Have an Independent Income for Life? of, say, £250 a Year.

Whether your ambition is, or is not, to retire from business while you are still in the full vigour of manhood, at least put yourself into the financial position of being able to do so.

How do you know that you will be strong enough to work twenty years hence? How do you know that employment then will be as easy to obtain or to get?

What a fine thing it is by that critical time you have made yourself financially independent of business! You can do it more easily than you think.

By means of annual deposits of an amount you can well spare out of your income you become entitled on reaching an agreed upon age to a large Cash sum or a fixed income for the remainder of your life.

One man, age 38, has just arranged for £2,750 to be paid to him on reaching the age of 55. Another, age 35, has arranged for £4,455 at 60. Yet another, not so well circumstanced at present, has found it easily possible to secure by the same method, an annuity of £100 lks at 60 years of age for the rest of his life.

Why not emulate their example? The deposits can be according to your means. To these deposits are added most substantial profits, so that you virtually become a partner in one of the largest, soundest and most successful Insurance Institutions in the World—the Sun Life of Canada.

Should illness or accident permanently prevent you from following any gainful occupation, a monthly sum will be paid to you until the Capital Sum becomes due—and you don't pay another deposit.

And from the moment you make your first deposit your life is insured for the Capital amount arranged, plus half of every deposit you make, so that the protective value increases yearly. What a boon to your family, if any thing should happen to you!

The Sun Life of Canada (the great Annuity Company), which creates this fine opportunity for you, has assets of over £42,000,000 under strict Government supervision. You have, therefore, unimpeachable security.

## FILL IN AND POST THIS FORM TO-DAY

To J. F. DUNN (Manager),  
SUN LIFE ASSURANCE CO., OF CANADA,  
25, Canada House, Mark Lane, London, E.C.3.

Assuming I can save and deposit £..... per week/month, please send me—without obligation on my part—full particulars of your investment plan.

1. What income or cash sum I shall receive in years (25, 30, 35, 40, as you desire)
2. What sum will be automatically provided for my family in the event of my death
3. How much Income Tax I shall save each year
4. In the event of total disability how much I shall draw monthly

Exact Date of Birth: .....

Married or about to be married .....

Occupation .....

Name .....

Address .....



# Wonderful Fellows, Engineers!

By P. P. Eckersley, Chief Engineer of the B.B.C.

I AM going to tell you a number of the most interesting things that are taking place at the B.B.C.

You know, of course, that we have built up our scheme in the past year on the basis of trial and error, and that the apparatus we use is—well, experimental! But what service it has given, when you consider it, the London Station a record being about one fourth of the cost of a similar station in the States. It must go to—and you will soon see, if I show you round, a most beautiful room with a fine and wonderful plug boards, with wiring and a wood casing, and the reminiscent of a fire station.

## When London Slept.

But has it ever struck you that we must keep our service running while we move our amplifiers from one place to another, or change from this apparatus to that? If one has to arrange for accommodating the ever-growing staff in a limited building, one sympathises with the apple skin on the growing apples.

As the system grew up, it was necessary to provide a separate room for the main amplifier and another room for the S.B. board where the broadcast is distributed to all stations. Now that we are approaching finally one big room is being chosen as a home for all the now more complicated apparatus. It was necessary first, to move the main amplifier only one crusts about 50 feet from one room to another. We had no data as to what would happen in the new room, but we took the risk, and one dark night when London was asleep, the work was started.

I rang up next morning at ten o'clock, it was a Sunday, and I was told that at five o'clock that morning all was working in principle, it was simply a matter of tidying up. At three o'clock that afternoon I arrived to find a bleary-eyed crew doing up the last connections. A few moments after the last joint had been made, Big Ben boomed out, and the service was on.

## A Nice Week-End.

Now another move was necessary, the S.B. board was to be moved. I would hesitate to begin to describe to you the complexities of that board named into maturity by ingenious compromises and the needs of those programme people who will do such complicated things—(Cardiff S.B. to Sheffield while the news bulletin is read in the lower studio on a carbon microphone to all stations, except Aberdeen, which will take the Savoy Orpheans via Plymouth—except the last two items—from Newcastle, which will be doing an outside broadcast from Whitley Bay.)

At any rate, the electric bell system in my time is simpler, and the task of moving the board from one room to another could not be carried into light. At 11.5 on Saturday the same squad fell on things, and to cut a very long story short, the time signal from Big Ben did not fail to spread over England at three Sunday, and the change seems to have done things good. Such is the stuff we engineers are made of, and I had such a nice week-end, perfectly confident it would all be done.

## It Things "Go Funny."

Nor is this all, because soon we shall abandon the old amplifier (to be kept as spare until we are certain of the new), and use the new one, which has all sorts of different arrangements, then, when satisfied, we open the museum! But this is another advertisement: the Simultaneous Broadcast is being redesigned, and another change

must be made, and then I shall have these rails put up.

If you hear things for a night or a bit funny, give me an evened out, and put into being the most perfect system for entertainment.

Then the much of the on the experience of London, and then at the end of the rest. But no! I've been a five engaged a lot of clever men, and, headed by Captain West, they are about to revolutionise our system of broadcast, and so we are that all my broadcast may be very fine, but the system's rotten! Then we shall start

## A Madman With Packing Cases.

Poor engineers in the provinces, getting their apparatus thoroughly strait, and then having to live with packing cases, with apparatus which won't fit while he is thinking of his breakdown chart. No! there's a lot of silent work being done by my staff, and but for this article you wouldn't know what it means to them. I can hear now poor Cameron, the Superintendent Engineer for the North, being painfully points when I tell him that the switching arrangements at Glasgow are to be revolutionized, and that in future should well work off Birmingham chain!

But, say you, you are always saying that your end is perfect, why all this gadding of the Lily? Simply this, to make the system more comprehensive, easier to maintain and run, and to apply the principle in handy form, your results may not be noticeably better, but your service will be. Fewer breakdowns, quicker changes, more technical stunts, more back grounds—these are the reasons for all our work.



Charles: "Hullo? Is that the B.B.C.? Will you broadcast a message for me?"

Voice: "Is it a matter of life and death?"

Charles: "Yes, by Jove! My man has gone out for the day—I haven't the faintest notion where—and I can only find one spot. Will you ask him to 'phone me what on earth he has done with the other?"

# The Scot in London.

A Talk from Glasgow by Sir William Alexander, M.P.

THE Scot in London is a very complex work, entitled "The Scot in London." The work has been written by Sir William Alexander, M.P., and it is always being brought up to date, and fresh chapters will be added as the race continues.

We accept the minority last net of Scot in London as a fact—it has been in our blood as a racial characteristic for generations.

You cannot develop strong wings if the mass of activity is that of the new.

When Boswell met Dr. Johnson for the first time, he said, with the old-time for which we are famous: "I do not come from Scotland, but I cannot help it, and the reply came."

Sir, that is what I find a great many of your countrymen cannot help. This was in 1763, and 1824 finds us more helpless than ever.

## The Great High Road.

The best worn track in the story of our race is that to London, and Dr. Johnson, a Scotchman, says to conceal his love for us, said: "The noblest prospect that a Scotman ever sees is the high road that leads him to London." And why not? Has not London for generations had the reputation of being the centre of money and commerce?

So far from being annoyed with us, Dr. Johnson's countrymen accept gracefully what is essentially a very great compliment to them and also a tribute to our own.

We change the rocks of the "Strand" in accordance to the law of demand and supply. We go to London not merely to learn the language, but to widen our minds and to deepen our experiences, not least to observe their institutions and manner of life, so that we may assert with confidence that which we have always suspected, the superiority of our own.

## John That Don't Hurt.

The Londoner thinks that much may be made of a Scotchman if he is caught young. He dare not say, "Much may be made out of him." At heart, he likes us. Four-fifths of the best jokes are at our expense, and, in spite of all traditional gibes, we pass triumphantly the supreme test of humour, the capacity of enjoying a joke at our own expense.

Charles Lamb did not like us—he tried hard all his life, he said, but gave up. The occasion is in an essay, entitled "The Sympathies," and there you have the explanation of the matter.

We need to be understood, but there are difficulties. The Doric on our tongues is not the easiest passport to the Cockney ears, and, what we will, we retain the native burr to our latest day, though all he seems divine.

## Not a Rolling Stone.

The Scotsman in London is not a rolling stone, shaping himself by accident or friction; he arrives already shaped by tradition, upbringing, education, character, and reverence, ready to take his place in the structure of a growing organism. He can work in an honest way, and he is neither too fluent to be suspected of superficiality, nor too witty to be thought unreliable.

So we may be added the clan feeling. We hear of Anglo-Scottish developments and Franco-Scottish alliances. For the Scot in London, there is nothing like the Scotch-Scottish alliance.

Someone said that landlords were minded to allow of Scotsmen subscribing to charities. Nothing was further from fact. The Scot is careful, but generous.

When Scotland sends her politicians to London, they have a way of becoming Prime Ministers. When her sons bear the imperative call of the Highlands, London provides the speediest train to take them home again.



# Wireless for the Deaf.

A Talk from London, by Dr. J. A. Fleming, F.R.S.

OUR most precious senses, sight and hearing, are the avenues by which we come into contact with the external world of Nature and with the world of our fellow creatures. To be deprived of sight is to have a veil drawn down between us and all the visible beauties of material things.

On the other hand, deficiency in powers of hearing cuts us off largely from intercourse with other human beings by conversation, and deprives us of those sources of pleasure which we have in music, drama, and especially in the means of complete education by oral teaching in lectures or addresses. Even a slight deficiency in these powers of sight and hearing constitutes a grave disadvantage.

## How We Hear.

Roughly speaking, the ear comprises two compartments and an entrance tube. The latter opens to the external air, but is closed at the inner end by a delicate membrane like the wing of a fly, called the eardrum or tympanum. When a sound is created, the air particles around the source swing to and fro like little pendulums and the motion is handed on from particle to particle and travels away from the source with a speed of about 1,100 feet a second, or about 700 miles an hour. In the case of a loud sound, the excursion or extent of the to and fro motion of the air particles is large, but in the case of a feeble sound, it is small. Again, in a shrill sound or one of high pitch the vibrations are very quick, a thousand a second or more. In the case of a low or deep sound, it is less frequent, say, 100 per second or less.

## A Harp of Ten Thousand Strings.

It is not when a sound wave enters the ear, it causes the drum or tympanum to vibrate or swing to and fro in the same manner. Behind the drum is a hollow place or cavity called the middle ear which is connected by a little pipe, called the Eustachian tube, with the back of the mouth. Like a sack attached. Across the middle ear is stretched a chain of three little bones which are attached on one side to the ear drum and on the other to a thin partition that separates the middle ear from the second cavity, called the inner ear. In this inner ear is a wonderful spiral chamber like a snail's shell which contains a sort of harp of ten thousand strings, called Corti's organ. The latter is connected by innumerable nerve fibres with a part of the brain called the auditory centre.

## The Ear's Wonderful Power.

It is in this last-named place that merely physical vibrations are converted, in some incomprehensible manner, into sensations of sound with its various attributes of loudness, pitch and quality. One very important question with regard to a sound is the degree to which it is a mixture of various pure sounds.

Pure sounds or tones are those made by open organ pipes or tuning forks. Hence the various vowel sounds—*a, e, i, o, u*—differ in quality merely in the different mixture of various pure sounds. The normal ear possesses a wonderful power of appreciating the quality and intensity and dividing a sound into its components. Deafness is any derangement of this complicated mechanism of the ear, or of the middle, inner, or nervous centre, which prevents it from setting in vibration sympathetically and transmitting and interpreting all the complicated air

movements which are created by sound vibrations. These are, therefore, many varieties. Out of the

temporary or permanent deafness is the closing up of the Eustachian tube by that annoying ailment the common cold, or by influenza. In this case, the pressure of the air in the middle ear is no longer exerted equally on both sides of the ear drum, with the result that when the air in the middle ear is absorbed, the drum is pressed in, the small bones displaced and the mechanism for transmitting vibrations thrown out of gear.

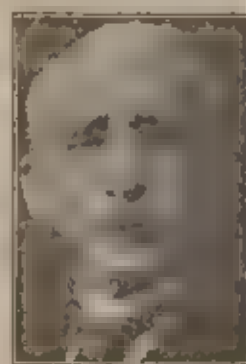
If this state of affairs is not quickly remedied by medical treatment, it may become chronic or permanent. As long, however, as the nervous centres and inner ear remain healthy, the person suffering from middle ear deafness may be able to hear fairly well sounds transmitted through the bones of the head. In wireless telephony the sounds are received through a telephone receiver pressed against the ears, or else by a loud speaking telephone. Persons affected with slight middle ear deafness have sometimes found that, although not able to hear ordinary conversations unless very loud, they could hear a speech or music transmitted by wireless when using the ordinary head telephone.

In this case, the sound is, no doubt, transmitted to the inner ear through the skull or bones of the head.

## Portable "Ear."

In more serious cases of middle ear deafness this plan would not succeed. There are, however, now in existence several types of portable telephones which, in conjunction with a loud speaking telephone receiver, will enable such persons to hear and enjoy music and speech transmitted by wireless quite well.

Broadly speaking, these devices are of two types. One class comprises three parts. There is, first, a small portable battery like those used in electric torques, which can be carried in the



DR. J. A. FLEMING, F.R.S.

pocket. Next, there is a part called the microphone, which consists of a box with an elastic diaphragm of metal or hard charcoal. This box is lined with little granules or grains of hard charcoal or carbon. When sound waves strike the diaphragm of this box, the fluctuating air pressure more or less squeezes the small charcoal pellets together and makes them transmit more easily the electric current from the battery. The microphone can be attached to the cord or direct wire placed on the table.

The third element is the telephone receiver, which is about the size of a watch, and is placed against the ear. The receiver contains a magnet, against or near the poles of which is fixed a thin steel disc about the size of half-a-crown. The poles or ends of the magnet are wound over with many turns of fine copper wire covered with silk, and through these flow the current from the battery, which has also passed through the microphone. The connection between the three instruments is by a silk covered pair of wires which may be long or short.

The second type of apparatus is a little more complicated. It contains one or more thermionic valves which amplify or magnify the electric current so that the effect on the receiving telephone is increased. It is not quite so portable as the more simple appliance, but under some conditions may be more effective.

## Good News for the Very Deaf.

To use such an apparatus effectively to enable a deaf person to hear wireless broadcasting, it is necessary to be provided with a fairly good thermionic valve wireless receiver and a loud speaking telephone with good articulation. It is then necessary to place the above described microphone in front of the trumpet or horn of the loud speaker and on its central axis, but not too close, not inside the horn. The listener then places the receiver of the telephone apparatus to his ear and, if all is in good adjustment, even a very deaf person, whose deafness is not due to any affection of the auditory centre or nerve, should be able to hear the broadcasting perfectly well. What is essential is that the microphone should be within a yard or so of the source of sound.

## Science to the Rescue.

I have never yet been able to find any appliances of this kind which would enable a deaf person to hear public speech or music unless the microphone is near the source of sound. Provided with a good valve receiver and loud speaking telephone and a microphone, as above described, placed near its horn it is possible to connect to one single microphone and battery a dozen or twenty telephone watch receivers by long wires, and so enable a large number of persons all afflicted with some degree of deafness to enjoy, as well as those with perfect ears, the music, vocal and instrumental, the speeches and addresses which are daily broadcast from many centres.

Let no deaf persons, therefore, consider themselves as permanently isolated from these modern enjoyments. Science comes to the aid of human infirmity and it provides in many ways an amulet to those who to such the best of their power and never more so than when it is used in this way.

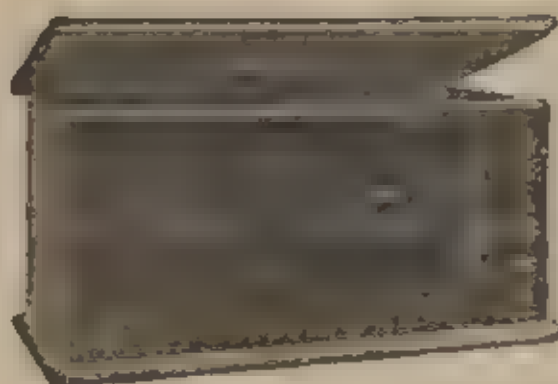


Doris (after weather report) "I say, Mummy, that Auntie Cyclone he mentioned seems to cross the Atlantic pretty often."



# Ethophone V

## Buy out of Income



First Instalment

£11.18.9

12 Monthly Payments of

£2.8.5 INCLUDING BBC  
T A R I F F

*These Prices include Valves,  
High Tension and Coils only.  
- Complete set of extras  
supplied on the same basis.*

**U**NTIL now many people who would like to have owned an Ethophone V, felt that they couldn't afford it. Burndept now offer this famous instrument for the sum of £11 18s. 9d. down—balance to be paid in twelve monthly instalments of £2 8s. 5d.

The above prices include Valves, High Tension Battery and Coils only. Complete set of extras amounting to £11 5s. 0d. can be supplied on the same basis.

This brings the Ethophone V within the reach of everybody. It is a 4-valve instrument, a Tuner, Receiver and Power Amplifier combined.

The Ethophone V is the Rolls Royce of Wireless Receivers, and the most flexible on the market. All British Broadcast Stations may be heard, and in addition any station up to and including 4000 metres.

This system may be applied to any place as pieces of Burndept apparatus when the total cost of purchase amounts to £20 or over.

**Basis of Charging**—First Instalment, 25% of list price—5% accommodation fee and 6% insurance fee. The balance to be paid in 12 monthly instalments.

**Ethovox Loud Speaker reduced from £5 10s. to £5.**

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Phone:—Gerrard 9072.

**BURNDEPT**

**BURNDEPT, LTD.,**

**Aldine House, Bedford Street, Strand,  
London, W.C.2.**

Please send me full particulars of your Hire Purchase System.

Name

Address

Age



## Letters from Listeners.

(All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not acknowledged.)

### A Novel Aerial.

DEAR SIR,—During recent experiments I found that a length (say, 15 to 20 feet) of ordinary flexible electric light cord, simply lying upon the floor of a room makes a first-class indoor aerial. This may be of interest to your readers.

Yours faithfully, A. C. C.

London, N.W.

### Broadcasting the Harpsichord.

SIR,—In a recent issue of *The Radio Times* I note, under Mr. Percy Scholes' article, the following occurs—

"This is probably the first occasion upon which harpsichord music has been broadcast."

I should like to mention that I think the Bournemouth Station was the first to broadcast harpsichord music, when we had a harpsichord quintette. It might also interest you to know that the harpsichord we used was dated, I believe, 1730.

The date of this transmission was on Tuesday, November 20th, 1933.

Yours truly BERTRAM FRYER,

Station Director (Bournemouth).

### A Hint Worth Trying.

DEAR SIR,—With reference to the letter published in *The Radio Times* of March 28th signed "Tehickor," asking for a gadget to notify the listener that a transmission is in progress, may I suggest that he uses a receiver suitably arranged to operate on the local broadcasting wave band?

Yours truly, H. W. H.

Edinburgh.

### England Heard in Norway

DEAR SIR,—I want to thank you for all the pleasure I have in listening to the B.B.C. Stations. I am living inland about seventy miles from Christiania, but I am hearing Aberdeen, Bournemouth, Glasgow and Newcastle very clearly and distinctly on a two-valve set.

We in this country are hoping to have a station in Christiania very soon, and may then probably be able to give you a little in return.

Yours faithfully, O. A. F.

Sander, Norway.

### From Greenwich to Cinema.

DEAR SIR,—In my picture-theatre we have an arrangement whereby at the last tick of the clock from Greenwich I touch a switch which rings a bell and a red light is shown at the top of the clock. My patrons appreciate the idea very much.

I should think our hall is the first to adopt the idea.

Yours faithfully, J. H. D.

Byker, Newcastle.

### Begun Inspectors.

DEAR SIR, May I ask if it is true that the B.B.C. employs inspectors to go round to houses and inspect wireless sets? I have read in the papers of more than one person being victimised by men posing as B.B.C. officers, and a friend of my own had a visitor the other day who demanded to see his set. Being suspicious, he refused the man admittance, and he is now wondering if he will receive a strong letter from head quarters.

Yours truly, T. C.

London, S.W.

It is not the case that the B.B.C. employs inspectors to visit houses in which there are licensed or unlicensed wireless receiving sets.

## A Valve for Every Wireless Circuit



# Thought~

is the father of Progress.

Caxton *thought* and gave us Printing.

Newton *thought* and gave us the Law of Gravity.

Watt *thought* and gave us the Steam Engine.

Faraday *thought* and gave us the Dynamo.

All through the history of man we find that the master product is the child of thought.

In Mullard Valves you find *thought* in research, inventing new and better valves, *thought* in manufacture, ensuring the highest standard of work, and again *thought* in testing, ensuring that every Mullard Valve is truly a master valve.

A thought for you.

All dealers stock them.

Ask for them by name.

# Mullard

## THE MASTER VALVE

Adol. The Mullard Radio Valve Co., Ltd.,  
Nightingale Works, Nightingale Lane, Balham, S.W.12



**They adorn the most taste-  
fully decorated homes—  
they delight the most  
CRITICAL AUDIENCE.**

Nothing could better fulfil the demands of perfect entertainment than these handsome British instruments which bring wireless—with its ready convenience and refreshing variety—into the Englishman's home.

**You miss nothing that  
wireless can give—**

no matter which of these receivers you choose. The cabinet models are obviously designed to take their place in society's drawing rooms—but neatness is also a studied point in the sloping-case type, illustrated below, which sells at a lower cost.

# Polarphone

**"Science's Last Word Society's First Choice."**

**Every Instrument is GUARANTEED.**

Designed, Built and Sponsored by the most exacting of British Wireless Manufacturers, every set is guaranteed to give everything you can get from wireless. The stations of Europe offer you the choice of their unrivalled broadcast programmes when you possess a Polarphone. You owe it to yourself, your family and your guests.

**Free adjustment after installation.**

The Polar Service Engineer attends your first concert on request, and makes minor adjustments necessary to perfect reception.

Write for the Polarphone Book, or make an appointment to visit our superb showrooms.

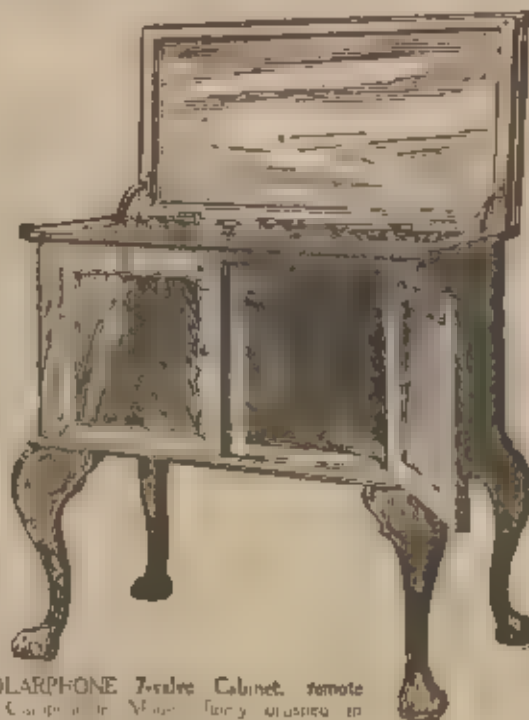


**Ask the POLAR  
STOCKIST.**

When you want the best of advice—  
when you wish to buy a set of any  
size or to make additions to your  
present set—consult your nearest  
Polarphone Stockist.

Name on Request

**He can put you  
RIGHT!**



The POLARPHONE 7-valve Cabinet, remote control, complete in Wood. Fully equipped in accordance with the B.B.C. standard.  
Price £120 : 0 : 0. B.B.C. Tax £2 0 : 0.



POLARPHONE 7-valve Cabinet, remote control, complete in Wood. Fully equipped in accordance with the B.B.C. standard.  
Retail Price £116. B.B.C. Tax £2 0 : 0.



POLARPHONE 7-valve Receiving Set (Type R.A. 33-34-35.)  
Price £48 : 0 : 0. Plus B.B.C. Tax £2 0 : 0.



# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## Mermaid's Hair and Fairy Balloons.

### THE CHILDREN

Here is an interesting story about Mermaid's Hair and Fairy balloons. It tells how the beautiful green weed spread all over the English lakes and rivers.

Do you know the long green weeds that grow beneath the surface of nearly all the rivers? Those weeds that look so like a Mermaid's Hair as she swims along? They are called "Mermaid's Hair" but that are so much more if you can see your ear in them?

Even if they are only weeds, the overlanders must have brought them to England, for there wasn't a single bit of the weed as it is called in the English rivers before the first voyage. It had flourished for a long time in America and then with no explanation as to how it came there, it was found growing in a lake in Scotland. Six years later some more was found in Leicester lake, and since then it has spread to every river, lake, pond and ditch in the country in the most marvellous way.

### Seeds That Travel.

It grows very, very easily, for a dozen plants may spring from a single stem, and for every broken piece, a new stem will grow. Of course, it may have crossed the Atlantic by ship—not as a paying passenger, but as a stowaway; or some seed may have come over mixed up with other seeds, just in the same way as our English thistle got to Australia. Thousands and thousands of seeds cross the ocean with other cargo into which they have been blown, but that is not the real romance of seed travel.

You all know the fluffy seed head a dandelion has after it has bloomed, and probably you have heard one often—"to tell the time"! If you had watched carefully, you would have seen that with every puff, you set free a number of downy little fairy balloons that sailed away gently on the summer breeze. The seed is attached to that little balloon, and it may drift



### JUST A FLUNNY STORY

Two happy little girls listening to the Children's Hour in a garden.

only a few yards, or it may wander on for miles. The same thing happens when the wind blows the thistle down about. The seed is armed with tiny hooks so that when it comes to earth it can hold on to the ground and bury itself and in time produce a new plant.

Then there are fairy aeroplanes, or seeds that have wings like those of the Sycamore tree or the elm. The seeds of the former are encased in a pair of wings, and when the wind comes they fly away like birds, to find a new home in the ground.

Of course, all seeds do not come to earth on soil in which they can grow. If they did, the whole world would soon be overgrown. A

great many tons fall into the sea—though that need not be the end of them, for some seeds will live and grow after they have been in the sea for several months.

Birds are great seed carriers. We have them to thank for our glorious oak-trees, and the rocks carried the acorns, the seed of the oak—from France to England, and so gave us our first oak trees.

### How Mistletoe Comes.

Perhaps some of you have seen great branches of mistletoe growing on an apple tree or an oak and wondered how it came there? Birds love mistletoe and eat the sticky berries, but some of the seeds stick to their beaks and, in order to get rid of them, they fly to a tree and scrape their beaks against a bough. The berry then fastens on to the bark by its own sticky juice, and then, when the bird has left it, that seed grows into a bunch of mistletoe.

Birds which migrate from country to country often carry seed with them concealed in the mud they sometimes get on their feathers or their feet and legs. When the mud comes off, the seed settles down in the ground on which it falls and in due time grows up into a strong new plant. A partridge was once caught which had on its legs a lump of mud that weighed six and a half ounces. The piece of earth was kept as a curiosity for three years. It was then broken up and watered and placed under glass and a little later there came up from that bit of soil, no less than eighty-two plants.

Perhaps, after all, it was one of these migrant birds that brought us the first seeds of the anacharis and deposited it in the water near which he had made his home. From that water the seed would be carried from lake to river, and from river to pond, until the mysterious seeds filled them with strand after strand of the dangerous "Mermaid's Hair."

Good-bye till next week.

UNCLE CARACTACUS.

## SABO, A COLD IN THE HEAD, AND AN ELEPHANT.

By E. W. Lewis.



AFTER his adventure with the leopard, or perhaps it was because he was not used to sleeping under the sky Sabo had a bad cold in the head. He sneezed and

and sneezed, and was in such a bad temper that his friends, the monkeys, left him to himself.

They were wise monkeys, for this is the best thing to do with anyone who has a cold in the head. So the monkeys gave Sabo a small coconut nut to play with, and went off for the day.

Sabo dozed in the sun by the sea.

A sea-gull came gliding over the water, and, when he spied Sabo, he said to himself, "That looks a delicate morsel," and he wheeled round in graceful circles, getting nearer and nearer; but just as he was alighting on his feet, Sabo said "Tishoo!" and the gull toppled over on the sand, picked himself up, and flew screaming away.

And after the gull, a pelican waddled along the beach, took Sabo by the tip of the beak and stowed him away safely in that long pouch

which hangs underneath a pelican's jaw. Sabo looked as if he were lying in a hammock. The next moment the pelican would have swallowed him whole if Sabo hadn't said "Tishoo!" The pelican's beak flew wide apart, and Sabo dropped out on to the sand. Then he woke up, but the pelican had disappeared.

"I feel much better," said Sabo, aloud to himself. "I'm all right now. Where have those monkeys got to? What time is it, I wonder?" and he ran up the shore and climbed among the branches of the trees.

He sat in a tree for some time thinking about all kinds of things, and then, gazing downwards through the branches, he saw, just beneath him, something that looked like a broad flat table. He dropped lightly down upon it. The table began to move. It was an elephant which had been resting for a little while beneath the tree. Sabo sat tight. The elephant's back was broad, and moved so slowly, that Sabo was in no danger of falling off.

The elephant was on his way to the river, where he took his daily shower bath. It was a lovely ride, Sabo thought, and he sat proudly there, thinking that he was a mighty fine gentleman, having an elephant all to himself.

At last they came to the river, and the elephant, having sucked up a trunk-full of water, arched his trunk up in the air, and squirted the water in a great shower over his back. Sabo, taken by surprise, was nearly washed off by the first squirt; and when he saw

that another was coming, he scrambled for safety into a soft corner at the back of the elephant's ear, and hung on for his life.

Perhaps an elephant is more tender behind his ear than at any other part of his huge body. All of a sudden he felt Sabo there; he felt something fixing itself tightly upon him; he did not know what it was; some kind of big fly, perhaps, or other beast, going to sting him. Now, like other animals, the elephant is very timid in the presence of a danger that he cannot see; and so, in a great fright, he turned from the river and began to rush back through the forest at a tremendous speed.

Sabo had all he could do to keep his place, but he clung on, with his hands and with his teeth. With his trunk in the air, the elephant tramped wildly as he went, jumping, plunging, treading great bushes down under his feet; and broke through at last into a clear space where, without any warning, and in the middle of his mad rush, he suddenly stood stock still!

The effect was astonishing. Sabo was shot forward, like a stone from a catapult, and so great was the force of the jerk that he went away in the air, skimming over the treetops, like a black ball, turning head over heels, on and on, until he dropped to the ground at the very spot on the shore where he had started from!

He felt himself all over to make sure that no bones were broken. "That was quick work!" he said, rubbing himself.

(Another "Sabo" story next week.)



# You don't need an accumulator—



BY USING WECONOMY OR  
WECONOMY SETS YOU CAN  
DISPENSE WITH ACCUMULATORS  
AND  
**USE DRY BATTERIES**

The combination illustrated above consists of  
Weconomy, Detector Set No. 44,081,  
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**£16-0-0**

Weconomy Power Amplifier No.  
44,013, with three valves  
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Loud Speaker No. 44,005, a powerful  
model of medium size with non-  
metallic diaphragm and curved  
non-metallic horn **£5-17-6**  
(MAX. C.B. 100 VOLTS A.C.)

SUITABLE FOR RECEPTION OF  
ALL B.B.C. STATIONS WITHIN A  
WIDE RADII AND EXTREMELY  
POWERFUL TO FILL A LARGE  
RECEPTION ROOM

**H**ERE we have the Weconomy Power Amplifier No. 44,013, shown above on the left of the Detector Set, with three valves giving two stages of amplification. The design ensures considerably greater power output than is obtained from an ordinary two stage amplifier, and a rotary switch is fitted which enables the degree of amplification to be regulated.

*The amplifier operates off dry batteries* and thus accumulators, with their attendant trouble and expense, can be dispensed with.

It will operate the Western Electric Loud Speaker No. 44,005, powerful enough to fill any large reception room, with either Crystal or Valve Detector, and the results are perfect and exceptionally free from distortion.

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We also make Crystal Sets, Valve-Crystal Sets, Valve Sets, Headphones, Amplifiers, Valves including the new B5 Valve, 0.05 amp., and Tungar Battery Chargers, etc. etc.



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2176





# Wireless Programme. Plymouth.

Week beginning April 13th, 1924.

SUNDAY, April 13th.

8.0-8.30 } Programme S.B. from London  
8.30-9.00 }

MONDAY, April 14th.

8.30-9.00.—PLYMOUTH CHILDREN'S  
HOUR.

9.0-10.00.—Programme S.B. from London.

TUESDAY, April 15th.

8.30-9.00.—PLYMOUTH CHILDREN'S  
HOUR.

9.0-11.0.—Programme S.B. from London

WEDNESDAY, April 16th.

8.30-9.00. PLYMOUTH CHILDREN'S  
HOUR.

9.0.—NEWS and Weather Forecast S.B. from  
London.

Local News.

9.15. THE LARKIN QUARTETTE

"In England, Merrie England" Mary  
"Sweet and Low" Harry (11)

9.30. HARRY GROSE (Conductor)  
"All About Love" Clifford Grey (12)  
Meadley, "The Egg" W. Charles (13)

9.45. ARTHUR MARTEN (Tenor)  
"Where My Caravan Has Rested"  
"La Donna e Mobile" ("Rig")

9.55. MARY EDGCOMBE (Soprano)  
"Love the Pedlar" Arthur (11)  
"My Dearest Heart" Arthur (11)

10.0.—Major IAN HAY BETH. S.B. from  
London.

10.0. J. H. CURTIS (Humorist)  
"One Night Only"

10.15.—THE DUKE OF DEVONSHIRE. S.B.  
from London

10.30.—NEWS and Weather Forecast. S.B.  
from London.

Local News.

10.50. Mary Edgcombe  
"Come to the Fair" Easthope Martin (11)  
"Honey-suckle Lane" Percy E. Fletcher (11)

11.00. Arthur Marten.  
"Out of the Past" "Chas. Marshall"  
"Down Vauxhall Way" (11)

11.10. RYDA WEDLAKE (Contralto)  
"I am a Soldier" (11)  
"I am a Soldier" (11)

11.20. REG. NEWCOMBE (Bass).  
"I am a Soldier" (11)  
"I am a Soldier" (11)

11.35. The Larkin Quartette.  
"Good night, Beloved" (11)  
"Good night, Beloved" (11)

THURSDAY, April 17th.

8.30-9.00.—PLYMOUTH CHILDREN'S  
HOUR.

9.0-10.0.—Programme S.B. from London

FRIDAY, April 18th.

8.30-9.00.—PLYMOUTH CHILDREN'S  
HOUR.

9.0-10.0.—Programme S.B. from London

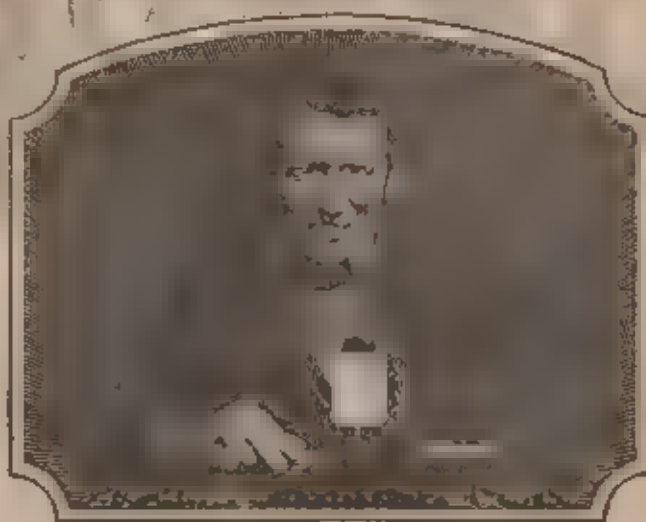
SATURDAY, April 19th.

8.30-9.00.—PLYMOUTH CHILDREN'S  
HOUR.

9.0-11.0.—Programme S.B. from London

Arrangements: Clarence Goods.

A number against a musical item indicates the name  
of the publisher. A key list of publishers will be found on  
page 127



## Make your Set pulsate with Life.

THE arched filament and hood-shaped Grid and Anode of the Cossor Valve permit such a high standard of results that, in truth, your Set really does pulsate with life.

Weak signals become strong signals, and Stations that you never heard before come through quite strongly—and all this is due to its unique design.

The master idea underlying the whole principle of the Cossor Valve is that any thermionic valve depends for its efficiency upon the emission of electrons from the heated filament. These electrons are given off in every direction, but only those which actually arrive on the Grid or Anode are of any value.

It is obvious, therefore, that where the ordinary tubular Anode is used a very appreciable proportion of the electron stream must leak out of each end with a corresponding decrease in efficiency.

On the Cossor, however, the curved filament is almost totally enclosed, and the quantity of electrons which may escape is almost negligible.

It is this essential feature which (patented throughout the world) is responsible for the extreme sensitiveness, and consequent tone purity for which the Cossor is well known. And in spite of these advantages the Cossor costs no more than any ordinary Valve.

### TYPES:

P. 1. For Detector and L.F. use 12/6  
P. 2. (With red top) for H.F. use 12/6  
From 3 Deniers.

A. C. COSSOR, LTD., Highbury Grove, N.5.







## IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be sent to The Editor, Radio Times, 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

Technical inquiries dealing with the reception of broadcast telephony, such as the types of sets to be employed, etc., should NOT be addressed to "The Radio Times." Letters from Readers concerning the programmes and their transmission are welcomed.

Letters sent by air must contain a stamped and addressed envelope.

### ALTERATIONS TO PROGRAMMES.

AS THE RADIO TIMES goes to press many days in advance of the date of publication it sometimes happens that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

### "RADIO TIMES" READING CASE.

Messrs. George Nowell, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 6d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

## THE ROMANCE OF IT ALL. BROADCASTING FROM WITHIN

By C. A. LEWIS.

FULLY ILLUSTRATED WITH ACTUAL PHOTOGRAPHS OF THE B.B.C. STAFF.

2/6 in cloth 2/6 from the publisher 2/6 from the publisher

### KEY LIST OF MUSIC PUBLISHERS.

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2. Boosey and Co., Ltd.
3. Herman (Johann) Musik Publishing Co.
4. Elson and Co., Ltd.
5. J. and S. Sons
6. J. and S. Sons
7. Francis, Day and Hunter
8. Lawrence
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. Newell and Co., Ltd.
12. Philips and Page
13. Reynolds and Co.
14. Reynolds and Co.
15. W. J. Joseph and Co.
16. Cavendish Music Co.
17. The Anglo-French Music Company Ltd.
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19. Dix, Ltd.
20. W. Dixon and Co., Ltd.
21. Warren and Phillips
22. Rogers and Walsh
23. West's, Ltd.
24. Poyth Broom, Ltd.

In the issue dated March 28th, an important indication number for the publisher of "The Letter Duet," from Carmen, was given in the Aberdeen programme. The publishers of this item are M. J. and Co. (1920) Ltd.

## AFTER A GOOD DAY'S PLEASURE—



# WATES

## "BIJOUPHONE" crystal set

will provide a restful and enjoyable entertainment. Some people think because of its low price the "BIJOU PHONE" is an inferior or art set. This is the reverse of the truth, for it is high-class in both material and workmanship, and we guarantee results to be as good as the vast majority of far more expensive sets. Note carefully the following exclusive features, which make this set easily the finest value extant.

Variometer tuning; auxiliary condenser and special terminal for long and short waves; moulded ebonite top and base; enclosed detector; nickel plated fittings.

RANGE 30 miles TUNING 250,700 PRICE 7/6 complete.  
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This 2-volt cell comprises two plates  $\frac{1}{2}$  in. thick by  $\frac{1}{2}$  in. square. The glass container has moulded ribs to hold them in position.

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### Celluloid Accumulators

The result of years of experience. Fitted with chronic separators.

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4 " " "	10 6
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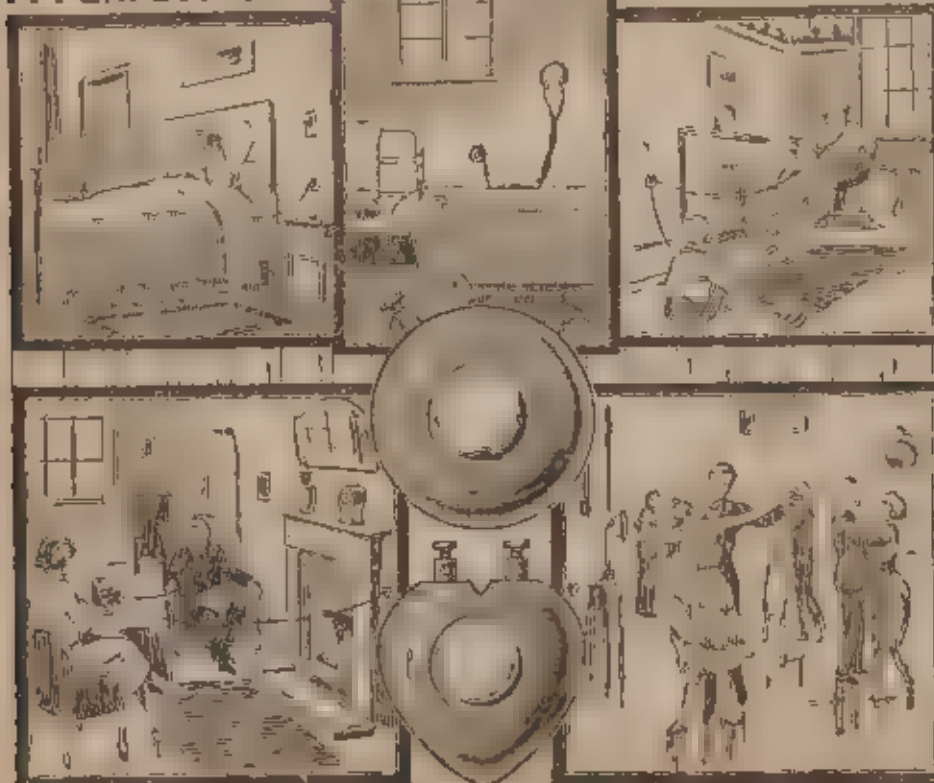
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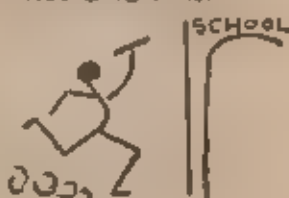
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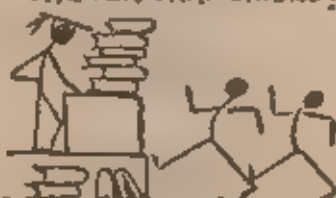
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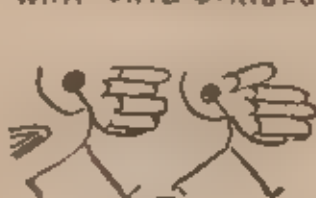
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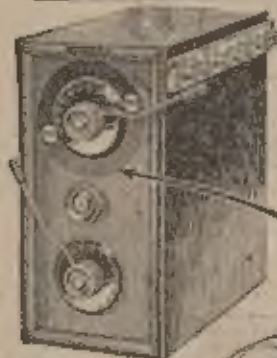
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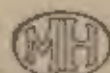
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